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Burlington Fine Arts Club.

CATALOGUE
OF
BLUE & WHITE
ORIENTAL PORCELAIN

EXHIBITED IN 1895.



LONDON:
PRINTED FOR THE BURLINGTON FINE ARTS CLUB.
1895.

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INTRODUCTION.

IN 1171 A.D., forty-one pieces of Chinese porcelain were sent to Nouredin, Caliph of Syria, by his lieutenant Saladin. This is the first distinct mention of porcelain out of China. We hear of its export to Barbary in 1345, of its existence in France in 1447, and in Spain in 1487. In the latter year the Soldan of Egypt sent some "vasi grandi porcellana" to Lorenzo de' Medici at Florence. There is a cup at New College, Oxford, which is said to have belonged to Archbishop Warham (1504-1532). This is supposed to be the oldest piece of porcelain in England, but it is of the *céladon* class, as were probably those sent to Lorenzo. The first pieces of blue-and-white in England of which we have any record were some bowls given to Sir Thomas Trenchard in 1506 by Philip of Austria, still (in 1868) in the possession of a descendant. Many more were probably introduced by the Portuguese, who first established direct importation of Chinese wares into Europe in the 16th century. The present collection contains specimens which have been in England since the reign of Queen Elizabeth. In the 17th and 18th centuries the importation of Chinese porcelain into Europe was carried on by the East India Companies of Holland, England, and other countries. In Holland, the taste for blue-and-white was specially developed. Large collections of the finest quality were made by connoisseurs, and it was imitated by the Dutch potters at Delft with remarkable success. It was imitated, indeed, everywhere in Europe, both in pottery and porcelain, during the 18th century—and not least in England.

Nevertheless it may be safely said that at the end of the last and for the first half of the present century the special beauty of

Chinese "blue-and-white" was not appreciated in England. A great deal of it was in daily use among the wealthier classes, in the shape of tea and dinner services, specially manufactured in China for European use. Some of this, especially that made for the Dutch market, was of fine quality; but the majority of the Nankin China which filled the "china cupboards" of our grandfathers was of an inferior kind, comparatively poor in colour and decoration, and never used except at table. So little were the finer kinds appreciated, that, in order to make them look more "handsome," they were frequently daubed over with coarse blotches of enamel, chiefly red and green in violent contrast. In this way many very fine vases have been irretrievably ruined. Of recent years blue-and-white has had its revenge in England, the taste for it having risen almost to a mania. Pieces which, forty years ago, could have been purchased for a few sovereigns, perhaps for a few shillings, have sold for hundreds of pounds, some, like the much coveted "Hawthorn" ginger jars (fine specimens of which are lent to us by Mr. Jacoby), for a thousand pounds or more apiece. Amongst the most famous collections are, or were, those of the late Dante Gabriel Rossetti, Mr. Whistler, Mr. Louis Huth, Sir Henry Thompson and Mr. Alfred Morrison. Most of these have been dispersed, the finest specimens passing into public collections or the hands of later collectors, like Mr. G. Salting and Lord Battersea. Mr. Huth's collection, as this catalogue testifies, still remains unbroken. The South Kensington Museum possesses a collection of the finest quality made by Mr. James Orrock, and the British Museum what is probably the most complete collection (historically considered) in the world. This forms only a section of that magnificent collection of Oriental Porcelain and Pottery which was collected by Sir Wollaston Franks and presented by him to the Museum. It may be added that the Catalogue of this collection (latest

edition 1878), made when the then Mr. Franks lent it to the Bethnal Green Museum, is still the most complete and trustworthy summary of existing knowledge of the subject.

In the Preface to this Catalogue we are told that "the only work which affords any native evidence on the history of Chinese porcelain, and the various places at which it has been manufactured, is the 'Histoire de la Fabrication de la Porcelaine Chinoise,' translated from the Chinese by M. Stanislaus Julien (Paris, 1856)." Since the issue of Sir A. W. Franks' Catalogue, Dr. S. W. Bushell has added something to our knowledge by an article in the *Journal of the Peking Oriental Society* (Vol. I., pp. 65, &c.), based upon a descriptive catalogue of old pieces of porcelain, illustrated with water-colour drawings, by a collector and artist who lived in the 16th century. Dr. F. Hirth published a pamphlet in 1888 which contained some fresh and valuable information derived from personal study of Chinese documents, and much else has been written on the subject, especially from an "æsthetic" point of view, in Europe and America. Still, what was true in 1878 is in the main true now, and Julien's volume remains the "standard authority" on the history of the subject.

The original Chinese work translated by Julien was compiled from the works of many Chinese writers by one Ken-yu-sien-sing, completed by his pupil Tching-thing-Koueï, and published about 1815, under the auspices of Lieou-ping, Sub-Prefect of the District of Feou-liang.

Without denying the great value of this book, it may yet be said that anything like a true and complete history of Chinese porcelain in a form which is intelligible to Europeans has yet to be written.

Unfortunately, Julien, though a good Chinese scholar, was not an expert in ceramics, and had, moreover, to work without reference to specimens of the different wares the descriptions of which he had

to translate. In consequence, it is often difficult, and in many cases impossible, to identify existing pieces as belonging to any particular kind which he describes. This is particularly inconvenient with regard to colours, but, fortunately, Julien's shortcomings are of comparatively little importance in regard to the present Exhibition where the only colour used for decoration is blue. Yet even with regard to blue, Julien would appear to be untrustworthy according to Dr. Hirth, who has made the ancient porcelain of China, and the trade therein, a subject of special study.* From his interesting pamphlet it would appear that there is a certain Chinese word—" *Ch'ing* "—which ought sometimes to be translated "green" and sometimes "blue," and that Julien frequently translates it "blue" where it means "green." The most important result of this confusion is that the old *céladon* or jade-coloured porcelains are described as blue, and that, previously at least to the Ming Dynasty, much (probably most of that which survives) of the wares described by Julien as "blue," were really covered with the coloured glaze which we term "*céladon*."

This term is used by writers in two senses, one of which is that sea-green, or jade-like colour, which, mixed with the glaze, so frequently covers all or part of Oriental vases. Examples of it will be found in Nos. 323 and 347. The term in this sense is said to be derived from the name of a character in d'Urfé's romance called "*L'Astrée*." *Céladon* became the typical "enamoured shepherd" of the theatre, and the favourite colour for dressing such parts "was a kind of sea-green, mixed with bluish or greyish tints, neither a decided green nor anything like blue; in fact, exactly what the Chinese call *ch'ing* in certain old porcelains."—(Hirth, pp. 21-2.) The other sense in which the term is employed is for any glaze which is mixed with colouring matter so as to conceal the paste.

* "*Ancient Porcelain, a study of Chinese Mediaeval History and Trade*, by F. Hirth, Ph.D., Leipsic and Munich: Georg Hirth, 1888."

It is in this sense that it is used in the catalogue (see No. 297). Another source of confusion in Julien's translation, according to Dr. Hirth, is the word translated "fleurs." This in the Chinese original does not necessarily mean flowers, but, in the symbolical language of the Celestials, is applied to any kind of ornament, so that when we are told that a fair potter, named Chou (under the Sung Dynasty, 960-1279), was celebrated for decorating her vases with flowers, we cannot be sure that she was a flower painter.

This deviation from exactness is also of comparatively little importance in connection with our Exhibition, as it is evident that decoration with painted flowers was well established at the date of our earliest pieces.

In many books besides Marryatt's "History of Pottery and Porcelain," the contents of Julien's work are fairly summarised, but it may be convenient here to state the leading facts, especially those which bear upon "blue-and-white." We learn from Julien—and here some scepticism is pardonable—that pottery was invented by the Emperor Hwang-ti, who ascended the throne in 2698 B.C., and that another Emperor, Yu-ti-shun by name, made pottery before he came to the throne in 2255 B.C.

Down, however, to the Han Dynasty (202 B.C.), porcelain was not invented, and it is not certain that it was invented before 87 or 88 A.D. Moreover, what was then called porcelain was very probably what we should call stoneware, that is a ware which was vitrified but not transparent. The date when transparent porcelain was first made in China has not been ascertained, but pieces of pure white are among the earliest extant.

We are told that the manufacture progressed but slowly for a great many years after the close of the Han Dynasty, but was prosecuted under the Wei (220-265 A.D.) and the Tsin (265-419 A.D.), when the colour of the ware was "blue," for which we ought perhaps to read "green."

An important year in the history of china is 583 A.D., when a special Imperial decree ordered the potters in the celebrated district now known as King-te-chin to make porcelain for the Emperor's use.

During the same Dynasty, that of the Sui (581-618), a celebrated green porcelain was made by Ho-tcheou to replace a kind of glass, the secret of whose manufacture had been lost, and in the next, that of the Tang (618-907), the year 621 is given as the date of the flourishing of a potter named Tao-yu, whose productions were called "vases of artificial jade," and another named Ho-tchong-thsou, whose porcelain with a white ground was as brilliant as jade.

Under the Tang Dynasty (618-907) two kinds of porcelain are described as blue, Youei and Yo, but Youei is said to have been "sometimes like jade and sometimes like ice," which is more suggestive of light sea-greens than blue, and Yo was evidently like Youei, but much inferior.

Under this Dynasty, mysterious vases were made for the Emperor only, and were called "Pi-se," or *de couleur cachée*. The secret has been well preserved.

It would seem probable that all the Tang porcelains, with the exception of the white and the Pi-se, belonged to the céladon class. Some are described as "yellow," some as "yellow-black," some as "white," and some as being decorated with white fishes in relief.

Under the short Dynasty of Heou-tcheou (954-959), we at last come upon unmistakeable blue, if not blue and white, china. One day, the Emperor Chin-tsung being asked his pleasure as to the porcelain articles for royal use, replied: "In future, let them be blue as the sky that one sees, after rain, between the clouds." The pieces made in accordance with this order were called Tch'aï, after the family name of the Emperor. They were described as

"blue as the heaven, brilliant as a mirror, thin as paper, ringing like a "k'ing" (a musical instrument made of stone), polished and shining, and distinguished as much by the delicacy of the crackles as by the beauty of the colour." It is said that, ages after these precious vases were all broken, pieces were preserved as ornaments for caps of ceremony, were strung on silk to be worn round the neck, and treasured as precious curiosities. One ancient panegyrist declared that these fragments dazzled the eyes like precious stones, and that their flashes would deflect an arrow.

Whatever doubts we may have as to the magic power of this porcelain, there can be no doubt about its colour. It was blue, —azure-blue—and the soft but deep blue of the sky after rain seems to have been the ideal of what we now call the finest "blue-and-white." Yet it is not certain that the Tch'ai porcelain was not completely covered with a blue glaze or enamel. It is most probable that it was so covered, as we do not hear of any painted decorations on porcelain for long after. The only defect of the Tch'ai ware, which eclipsed all previous ceramic efforts, was that its foot or base was often yellow. Whether this refers to the paste or the glaze does not appear, but the inference in either case is that the rest of the vase was covered with blue. If the paste appeared in other places, it would presumably have been of the same colour as the paste showing at the foot.

Under the long Sung Dynasty (960–1279) nothing equal to the Tch'ai porcelain seems to be manufactured. We read of pieces of white and of all sorts of colours, including black. Most of them were probably of the *céladon* class, and more or less imitations of Tang varieties, and inferior to them. It is possible that the lady-potter Chou, before referred to, may have painted flowers in blue on a white ground, but the first notice of what can be distinctly identified as painted decoration is to be found in the account of the porcelain made under the Yuen (Mongol) Dynasty (1260–1368).

We are told that they were then skilful in modelling, *painting* and carving flowers [? decorations] on porcelain vases. It is under the Mongols also that we first hear of dragon-china. In the list of the china furnished for the Emperor we read of "31,000 dishes with flowers; 16,000 white plates, with blue dragons; 18,400 cups for flowers or wine, with two dragons in the midst of clouds; 11,250 dishes, white ground with blue flowers, and dragons holding in their claws the two words *Fuh* (happiness) and *Cheou* (long life)." Here we have at last what can be nothing but "blue-and-white," though this class of ware probably was made long before this.

It is during the great native Ming Dynasty (1368-1644) that "blue-and-white" probably reached its perfection at the Imperial Porcelain Factory of King-te-chin, which had been first founded in the period King-te (1004-1007). In 1369 a special factory was established there for the use of the palace, the products of which were called Kwan-tse,* or porcelain for magistrates (? mandarins) to distinguish them from those made for the people. Among these were: "1. Blue flower jars painted, with two dragons sporting among the clouds; 2. Large blue jars, with two dragons as above, and flowers of the *Nymphaea lotus*; 3. Jars of white porcelain, with blue flowers; 4. Large jars, ornamented with four blue dragons, arranged in an arch, sporting in the waves of the rising tide; 5. Jars, with blue flowers, for containing fish; 6. Porcelain jars, of pea-green colour, &c." This was in the period Hung-woo (1368-1398), when the colours of the vases were blue, black, or the purest white.

During this period it is said that the vases were exposed for a year to dry, and then reduced in thickness by a process on the potter's wheel which must have been equivalent to turning in a lathe. On them was inscribed the date mark of the period by order of the

* Not to be confounded with the Kwan-Yao of the Sung, which appears to have been of a different colour.

Emperor. This date mark is of four or six characters, and gives the name of the Dynasty and the Imperial name or *nien-hao* of the Emperor. When there are only four characters the name of the Dynasty is omitted. A six-character mark reads: (1) Great; (2) Ming; (3) Hung; (4) Woo; (5) Years; (6) Made. A four-character mark would begin with the *nien-hao* Hung-woo. Such marks were ordered to be made in the period King-te (1004-1007), and there is one with the *nien-hao* of Yuen Fung (1078-1086) in the Franks' collection at the British Museum, though the piece is supposed to be of much later date. In the same collection are two pieces marked Hung-woo, and two with the Yung-lo mark.

In the present collection there is no date mark earlier than that of Seuen-tih (1426-1436); but in Case A there are a few pieces which appear to be earlier in character, if not of greater antiquity. One of these is No. 26, which is archaic in the appearance of its rude treatment of the birds, and interesting as probably the earliest piece in which the prunus* or so-called "hawthorn" is employed in decoration. There are also three bowls, Nos. 2, 5 and 28, which are distinct in character from the rest of the pieces here, and correspond in several respects with what we are told of the porcelain of Yung Lo. They are (1) very thin, and eggshell china is said to have been invented in this reign; (2) they have flanges to their rims; and (3) they have a bird at the bottom on the inside. There is a strong affinity also between the border of the rough dish No. 19 and the bowl No. 2.

It is to be observed with regard to these bowls that, though they are all decorated with very different subjects, there is a certain freedom in the drawing, an apparent freshness of invention, and signs of an immediate contact with nature, especially in the insects

* See p. 13. Not the "hawthorn" (or "whitethorn,") but the "sloe" (or "blackthorn") is its fellow among the wild blossoming trees in England.

on No. 28. The last quality is equally observable in No. 32, a bowl of similar dimensions, with a bird also on the inside. This piece, with its spirited and delicate drawing of lizards and insects, stands almost alone in the collection, and bears the mark of Seuen-tih (1426-1436). The soft greyish colour of the blue is peculiar, but not unlike that of the pretty bowl, beautifully mounted in silver gilt, of the time of Queen Elizabeth, No. 15, which has been lent to the Exhibition by Sir Wollaston Franks. The blue of both pieces is not unlike that used to decorate the Japanese porcelain of Hirado (see p. 48, and Case J).

It is one of the constantly recurring and apparently never-to-be-surmounted difficulties of determining the age of Chinese porcelain that the date marks are no certain indication of the period in which the piece was made. The value to be placed on them is summed up by Sir Wollaston Franks, in the following sentence: "The specimens are, at any rate, not older than the dates on them, but may be much more modern." The history of Chinese porcelain is one of "endless imitation." One generation not only followed closely in the tracks of the preceding one, but prided itself on its skill in imitating "old china" of any period, marks and all, so as to deceive the very elect of connoisseurs. As in the case of the old artists of Italy, no stigma attached to what we should call "plagiarism," and, what is more, successful imitations seem to have been as eagerly sought for and to have fetched almost as high prices as the original antiques. Whatever scruples they might have had in their commerce among themselves were probably further relaxed in their trade with the "foreign devils," and in dating pieces made for the European market (and of such pieces all European collections are mainly composed) they, as a matter of course, placed a date upon a piece more or less corresponding to its style. Is it too much to suggest that the Dutch merchants, who imported most of them, might even have given orders for so many pieces of Seuen-tih and so many of Ching-hwa?

These were the periods most esteemed in China*—Seuen-tih especially for its blue, Ching-hwa for its decoration, the finest blue having failed in the latter period. Such is the tale of the history of King-te-chin, but it is not told by the date marks of the pieces in Europe. On the contrary, the blue of the pieces marked Ching-hwa is often very fine, and that of those marked Seuen-tih comparatively poor, while, as to decoration, there is nothing in the collection more beautiful in their way than the "hawthorn" plates (No. 121), which are marked Ching-hwa.

In the catalogue will be found notes of some pieces in which the dates given are ludicrous, as for instance that on No. 304, but nothing is more eloquent of the little trust to be placed on nien-haos than the fact that, of the fifty pieces in this collection that are dated, no less than twenty-seven bear the mark of Ching-hwa—a period of twenty-three years only and in the fifteenth century.

The blue which failed in the Ching-hwa period was a native blue, and in the next period, Ching-tih (1506–1522), another and a finer blue was imported. The chemical constituents of neither of these blues appear to have been exactly determined, but they were both doubtless due to the presence of cobalt in a more or less pure state.† Of the imported blue we have, perhaps, a specimen in the very fine bottle (No. 22) decorated with dragons, fong-hoas, and other subjects severely treated, which bears the probably genuine mark of Kea-Tsing (1522–1567). Certainly the blue of this vase is deeper and stronger than almost any other here, and of a different quality. It is not, however, richer than that of the bowl (No. 36) marked with the Wan-leih date

* Next in esteem were the periods Yung lo (1403–1425) and Kea-ting (1522–1567).

† Cobalt is the only blue which stands the heat required to bake porcelain. The purer the cobalt, the purer the blue. A blackish or greyish tinge shows the presence of nickel or iron; a purplish, of manganese.

(1573-1620), one of the four celebrated pieces lately sold from the Burghley Collection, and said to have been in possession of the Cecils since the days of Queen Elizabeth. The mounts are very similar to those of Sir Wollaston Franks' piece. Perhaps it was out of the same "parcel" of china that the Lord Treasurer Burghley offered to Queen Elizabeth one porringer of "white porselyn" garnished with gold, and Mr. Robert Cecil "a cup of grene pursselyne," as New Year's gifts in 1587-8.

It is a little unfortunate that the fine blue is said to have failed again in the periods of Lung King (1567-1573) and Wan-leih (1573-1620), and also the porcelain earth, but this need not much disturb our faith in the pretensions of these fine pieces, nor in the genuineness of the mark on the bowl. With Wan-leih ends the fine period of Ming porcelain, and if these pieces do not belong to it, it is not easy to suggest when they could have been made. Probably sufficient of the fine blue was preserved for special pieces. A great deal is said to have been stolen by the workmen, as it was worth its weight in gold. To the Wan-leih period also belong, probably, the vigorous dragon vases and large bottle with fishes (Nos. 42, 43 and 44).

The subsequent history of Chinese porcelain may be given in the words of Sir Wollaston Franks:—"The troubles of the later Emperors of the Ming Dynasty, who succeeded one another rapidly, and were constantly at war with the Tatars, probably caused the porcelain works to fall into decay; we hear, at any rate, nothing of their production, and few dated specimens have been seen. With the accession of the Tsing Dynasty of Tatars still occupying the throne of China, a new period of activity commenced. Under Kang-he, the second Emperor of the dynasty (1661-1722), a great impulse was given to the ceramic arts. The long and peaceful reign of this Emperor, extending to 61 years, his great understanding, and the assistance perhaps of the Jesuit missionaries, led to many improve-

ments in the porcelain manufacture, and to the introduction of several new colours. It is probably to this reign that we may refer most of the old specimens of Chinese porcelain that are to be seen in collections, even when they bear earlier dates.* . . . The fourth Emperor Keen-lung (1736-1795) reigned for 60 years, when he abdicated. A large quantity of fine china was made during his long reign, much of it exhibiting very rich and minute decoration. Under his successors the manufacture appears again to have diminished in excellence, and the destruction caused by the rebellion of the Tai-pings not only greatly interfered with the extent of production, but caused the downfall of the most celebrated of the fabrics, that of King-te-chin."

The quality which separates the finest specimens in this Case (A), speaking generally, from those in other Cases is that the blue is monotonous. Both Mr. Prinsep's and Mr. Agnew's pieces, though splendid in colour, are of the same strength or tone throughout. This, perhaps, is a sign of their belonging to the period to which their marks ascribe them. Powerful as the colour is, and never flat or dead, we miss that charm of modulation the delight in gradation, and the palpitating quality of colour which we find in later work.

With scarcely an exception, all the pieces in Case A, whatever their real age, appear to have been made for the Chinese or for other Oriental nations. For centuries before "blue-and-white" was exported to Europe, China had had an extensive trade with India, Persia and Egypt, and as Dr. Hirth informs us, with Borneo (where the Dyaks are great china-maniacs and excellent connoisseurs), Java, Sumatra and Zanzibar. With Japan also; but the Japanese seem to have combined piracy with love of art, and to have made continual raids on the Chinese coast in the

* See, however, p. 14 as to the "hawthorn" pieces made in the period Yung-Ching (1723-1736).

15th and 16th centuries to plunder the towns of their bronzes, porcelain and other valuables.

Case A contains some testimony as to the foreign trade with Egypt, Persia and India. It is from Fostat that comes one of the little collections of potsherds which have been lent to the Exhibition by Sir Wollaston Franks. Among them are some unmistakable pieces of a class of ware which seems to have been most popular in Persia, if not specially made for that country.* Or it may be that it was made at some factory in China with which communication was more easy than with Nankin. In any case, a large number of specimens have been found in Persia, and have reached Europe from that country. It is supposed to have been made at some unknown factory in south-western China. Its characteristics are well marked; the colour, though full and effectively varied from almost black to a light grey, is of a slaty quality; the decoration is bold sometimes, especially on small pieces, carefully drawn and well finished, but often rough and sketchy. The edges of the plates and dishes are generally divided into straight panels, which are repeated on the under side. Most of the pieces have sand adhering to the glaze beneath. The centre of the large round dishes, which are a characteristic of this class, is often occupied with animals, especially birds, in a landscape. Some of these are on the top of the Case (No. 1).

It is to this class that belongs also the very large vase (No. 40), to which a very curious history is attached. It is said to have been sent by the Emperor Wan-leih (1573-1620) to the Great Mogul Jehangir, and to have remained in the Palace at Agra till 1771, when it was transferred to the family from whom it was purchased by Mrs. Halsey, its present owner.

This vase is one of several pieces, evidently of antiquity, which

* Nearly all the pieces of pottery made in Persia during the 16th and 17th centuries and showing Chinese influence have this style of decoration.

were found in India, and are lent by Mrs. Halsey. See especially the large dishes (Nos. 39 and 41).

The fragments from the Palace of Bijapur (No. 47), which was destroyed in 1689, tend to confirm the comparative antiquity of many of the pieces in the collection. Among them are some pieces of red pottery, crackelled, apparently covered with a white enamel on which bamboo stems and leaves are roughly painted. They appear very ancient, and would seem to suggest that Chinese blue-and-white was not confined to porcelain, but that some of the wares mentioned by Julien, and manufactured in days before the Ming Dynasty, may have been of this character.

Such accomplished imitators are the Chinese that it would be rash to affirm that Case A may not contain some pieces subsequent to the Ming Dynasty,* but outside this Case, though here and there there may be a true piece of "Ming," there can be little doubt that nearly all the porcelain belongs to the present T'sing Dynasty, and that most of it was made in the reign of Kang-he (1662-1723), though many pieces are probably still later.

We are in presence, therefore, speaking generally, of picked specimens of an art of decoration and science of manufacture, which have been the growth of centuries. The art is, as one might expect, highly artificial and formal. Though to a very large extent not representing the acmé of Chinese taste, but made to suit the taste of "barbarians," it yet preserves the strong characteristics of a separate and peculiar people. When imported, its main attractions were probably its strangeness, its marvellous workmanship, its beauty and also its use, to-day is added the nineteenth century attraction of a "document in the history of the human race," and also the pleasure of a more learned and scientific connoisseurship, which must increase as time adds material and facilities for comparison and analysis.

One of the most remarkable features of Chinese decoration is

* Besides those admitted as showing Persian influence. See Note at head of p. 2.

the combination of life and formality. So strong and vital has been the decorative sense in China that it has grown under conditions which would have crushed it out of existence in any Western nation. Although the same flowers are treated over and over again in a very similar manner, and the same patterns repeated a thousand times, the work is never quite dull or perfunctory.

In adapting the decoration to the exact shape and size of the thing decorated, the painter seems always to have had enough artistic interest in his work to keep his intelligence active and his hand alert. Even in the treatment of the most conventional patterns there is an almost endless variety, while in the freer handling of flowers, especially, perhaps, in finest specimens of the "hawthorn" pattern, the genius of the individual artist is more plainly shown. The conditions under which the work was done would tend to repress personality. In the history of Chinese porcelain, the names of original artists which have been handed down are scarcely so numerous as those of the celebrated imitators. Yet here and there we seem to get very near to the inventor. In the little *Seuen-tih* bowl (No. 32), for instance, with its lively lizards, in Mr. Salting's magnificent "hawthorn" bottle (No. 117), and still nearer in his beautiful jar (No. 183), with its lovely tangle of flowers and grasses and insects, studied apparently straight from Nature, and drawn with exquisite taste and skill.

The Chinese excel equally in the boldest and the most delicate designs; in the broadest and most minute execution. Contrast in these respects could not go further than between the large bottles, jars, dishes, &c., in Case B, freely painted with grandly conventionalised forms of lotus, pæony and chrysanthemum, and some of the tiny vessels in Case K covered with the most delicate and intricate ornament. We need, indeed, go no further than Case B itself to see admirable work, both coarse and fine. Of the latter, and of a design elaborate and exquisite, we could

scarcely have a better example than No. 75, with its rich pæony panel. It seems probable that the larger and simpler patterns were meant for commoner use, like the rice dishes exported to Persia and India, but the character of some of them is so marked, especially, perhaps, the "Aster" pieces (see Case C), that one is inclined to think that they were made for a special market, and perhaps at a different factory. These are seldom marked; the drawing of the flowers is generally looser and more summary, the blue of a blacker tinge, and the glaze less even. The taste of the decoration is more Persian than Chinese; but unfortunately we have no knowledge of the different factories and their products, though there were many of them besides those of King-te-chin.

Blue and white may be divided into two classes—blue upon white and white upon blue. Sometimes the distinction is very simple, as in "Aster" plates and such "hawthorn" jars as Mr. Jacoby's. Often, however, we find another change rung; within the panels which tell as masses of blue upon the white ground there is decoration which tells as white upon blue; sometimes, also, a darker blue ornament as well, which is practically blue upon blue. A rare bottle, entirely covered with blue upon blue, is lent by Mr. Read (No. 311). There are also a few instances of detail, which may be called white upon white, such as the white flowers on the dishes (Nos. 283 and 284), where the petals are modelled in slip upon the paste. It would take a long time to exhaust the number of changes which the Chinese ring upon the many tints of blue and white—white sometimes white as curds, sometimes greyish, sometimes tinged with the faintest blue, like the film inside a bird's egg.* But if the white is varied, what of

* Does this tinge come from the pigment with which the vase is painted? If so, it is, perhaps, one advantage of the Chinese practice of baking the paste, the blue and the glaze, at the same firing. The tinge, whether grey or blue, is always in accord with the quality of the blue.

the blue? Sometimes brilliant and opaque as lapis lazuli, sometimes pure and trembling as a sapphire, now almost black, now wholly grey, sometimes warm as purple, sometimes cold as a wintry sky. At King-te-chin they are said to work with three qualities of cobalt, but there are certainly many more than three here. Whatever quality is taken is, of course, used throughout, but even this allows for great variation in shade; a dark and light blue are nearly always employed, and three, if not more, distinct tones are often seen on the same piece. In the modulated or reticulated backgrounds, where colour is laid on very unevenly between a network of straight dark lines, crossing each other like fissures in ice or crystal, an effect of great depth and transparency is sometimes obtained. The origin of this ground is disputed. It may have been based on their admiration for "crackelled" china, it may be a mere decorative device to get variety and profundity of colour. Sometimes the dark marks, as in No. 107 and No. 145, are drawn with great sharpness. It has been suggested that the motive of these pieces is the falling of prunus blossom on ice in early spring. The Chinese are quite poetical enough to have conceived such a charming fancy.

Full, however, as Chinese decoration is of poetry and refinement, perhaps its most special quality is its dignity.

With regard to the beauty and variety of the pieces in the collection, there is no occasion to say more in this Introduction. They have been carefully arranged according to the character of the decoration, and speak for themselves, and, in the way of explanation, I can add nothing to the descriptions and notes which will be found in Mr. Mills' Catalogue.

COSMO MONKHOUSE.

The thanks of the Committee of the Club are due to the Right Honourable the Lords of the Committee of Council on Education, for kindly permitting the use of such of the wood blocks of the Marks included in Sir A. Wollaston Franks' Catalogue as were applicable to the present Exhibition.



CATALOGUE.

THE present Exhibition consists principally of Chinese Porcelain, generally known as "Blue and White," the blue decoration of which is beneath the glaze, being laid (as is always the method in China, though not in Japan) upon the unbaked white clay before the addition of the glaze, and before the firing of the vessel in the oven. The doors of the oven were covered in and the vessel left for a day and night, hence the hardness of the glaze and the freshness and purity of the blue, which alone, with the exception of Manganese reds and browns, stood this great heat. Some few specimens exhibited have dun-brown, and some have peach colour as well as blue, under the glaze.

One piece (No. 4) has yellow and red fishes painted over the glaze, but as the general character remains unchanged, and as the treatment is exceptional, it has been included in this Exhibition, as also has a small jug (No. 24), which, though only blue and white, has the blue enamelled on over the glaze, and fixed by a second firing.

"Powdered Blue" and "Mazarine Blue" (called by the French "Bleu fouetté") with white decoration, either left, or added over the glaze by means of white slip ("engobe") as in Nos. 283, 284 and 310, the Committee considered entitled to be included in their scheme as beautiful variations, and even when no white appeared, but gilding was added instead, either over the powdered blue, or over blue celadon (where the blue is mixed with the glaze), the Committee felt justified in exhibiting a few examples, to show the various ways in which blue decoration was used in China. They also have shown one Case of choice specimens of Japanese Blue and White Porcelain, where they are not imitations of the Chinese, but have their own distinctive characteristics.

Case A.

Containing mostly early pieces, believed to be of the Ming Dynasty (A.D. 1368 to 1647), and not otherwise classed for special reasons, such as the character of their decoration; and also including other specimens made in South China, showing Persian or Indian influence in their style, though some, perhaps, may be of later date.

Top Shelf.

- 1 A BOTTLE. A processional subject, including several figures with banners, &c.
Lotus much conventionalised up the neck. (H. 15 in.)

Lent by Dr. Hamilton.

- *2 BASIN. Very thin, flanged rim. Figures in landscape outside. Birds, &c., inside. (H. 4½ in.)

Lent by Mr. Cosmo Monkhouse.

- 3 BULBOUS VESSEL, with metal cover and chains. Apparently a bottle cut down.
Formal decoration with conventionalised flowers.

Mark: A leaf (the "Outong" or Artemisia leaf).

Pl. II., fig. 9.

Lent by Mr. H. S. Theobald.

- 4 A BROAD CIRCULAR VASE AND COVER. Decorated with various water plants in blue, and yellow fish over the glaze on the Vase, and red fish in same way on the Cover.

Mark: Kea-tsing, 1522-1567.

Pl. I., fig. 3.

Lent by Mr. R. Mills.

- 5 BASIN. Similar to Nos. 2 and 28 in size and shape. Decorated with three figures of Buddhist Priests, alternating with tiger, serpent, &c.; bird, &c., inside.

Lent by Mr. Wickham Flower.

- 6 GINGER JAR. No cover. Decoration, pine, bamboo and prunus with birds.
(H. 7½ in.)

Lent by Mrs. Halsey.

- 7 BOTTLE. Decorated with chrysanthemum, pæony and other flowers, and birds.
(H. 12 in.)

Lent by Mrs. Halsey.

* Nos. 2, 5 and 28 are specially referred to in the Introductory Notice by Mr. Monkhouse, as corresponding in many respects with what we are told of the porcelain of the period of Yung-lo, 1403-1425.

- 8** A SLENDER GARGOULETTE, with long spout, and the top ending with six points. Three figures, with birds, palms and other decoration of somewhat Persian character. (H. 8 in.)
Lent by Mr. R. Mills.
- 9** DEEP PLATE. Decorated with five formal flowers and four Chinamen between them, wavy edge with points, deep blue. (D. $9\frac{1}{2}$ in.)
Mark: Ching-hwa, 1465-1488.
Pl. I., fig. 2. *Lent by Mr. W. G. Rawlinson.*
- 10** PLATE, with wavy edge, formal star pattern in centre, with pæony leaves and fong-hoa birds round. (D. 8 in.)
Lent by Mr. G. Salting.
- 11** VERY DEEP PLATE, wavy edge. Writing utensils in centre, with the same as symbols round the slope of edge. (D. $8\frac{1}{4}$ in.)
Lent by Mr. C. S. Kennedy.
- 12** PAIR OF PLATES, alike, with variation in centre; thin wavy edges, a cricket in centre of one and flowers in basket in centre of the other. (D. 8 in.)
Lent by Mr. G. Salting.
- 13** A PLATE, pale blue. Two deer in centre on background of pine, prunus and bamboo; floriated border with birds round rim. (D. 8 in.)
Lent by Mr. J. P. Heseltine.
- 14** SIMILAR PLATE. *Lent by General Mackenzie.*
- 15** DEEP BASIN. Mounted in English silver gilt (Elizabethan Hall Mark), divided into four panels; vases of lotus flowers and birds. (H. $3\frac{3}{4}$ in.)
Lent by Sir A. Wollaston Franks, K.C.B.
- 16** GLOBULAR VASE. No cover, with four slightly raised circular panels with landscape edged with lotus leaves, and lotus leaves raised round top and base of neck. (H. $12\frac{1}{2}$ in.)
Mark: Sacred fungus inside double ring.
Pl. II., fig. 10. *Lent by Lord Battersea.*
- 17** SAUCER-SHAPED DISH. Closely covered with chrysanthemum, lotus and other flowers in dark blue. The back of rim, powdered blue, with flowers pencilled in white. (D. $15\frac{1}{2}$ in.)
Mark: Ching-hwa, 1465-1488.
Pl. I., fig. 2. *Lent by Mrs. Halsey.*

Middle Shelf.

- 18 BOTTLE-SHAPED JAR.** Kylin and formal pæony decoration. (H. 8 in.)
Lent by Mrs. Halsey.
- 19 DEEP DISH.** Centre decoration, two carp rising to the surface. A white interval, and a bold landscape border to rim. (D. $16\frac{1}{4}$ in.)
Lent by Mrs. Halsey.
- 20 A GARGOULETTE**, in shape of a toad, with semi-circular handle. (H. 7 in.)
The toad, like the hare, was supposed to inhabit the moon.
Lent by Mrs. Halsey.
- 21 A SIMILAR VESSEL** in the shape of an elephant. (H. $7\frac{1}{2}$ in.)
Both these pieces are believed to be modifications of the gargoulette made in south-western China for Indian use, the design in each instance being copied from Indian metal vessels used as hookahs, and these porcelain vessels being intended for the same purpose for importation into India.
Lent by Mrs. Halsey.
- 22 DOUBLE GOURD-SHAPED BOTTLE.** Circular panels in deep blue, representing cranes, fong-hoa and five-clawed dragons, the intervals filled with formal floral decorations. (H. $18\frac{1}{2}$ in.)
Mark: Kea-tsing, 1522-1567.
Pl. I., fig. 3. *Lent by Mr. Val. C. Prinsep, R.A.*
- 23 A SAUCER-SHAPED DISH.** Decoration, the fong-hoa bird in centre, four-clawed Dragons round the border, with four circular panels with the "Pa-kwa" symbols, and six circular floral decorations at back. (D. $14\frac{1}{2}$ in.)
Mark: "Fuh-kwei-kia-ki." Fine vessel for the rich and honourable.
Pl. II., fig. 11. *Lent by Mrs. Halsey.*
- 24 A SMALL JUG**, the decoration being in dull blue enamel over the glaze, and of Persian character. Underneath, is a spotted deer—brown enamelled in same way—probably the badge of the owner, and not a Hall Mark. (H. 4 in.)
Lent by Mr. R. Mills.
- 25 A FLAT-SIDED PILGRIM'S BOTTLE.** Pæony decoration in dull blue. Probably copied from an ordinary Indian or Persian vessel of same description. (H. 9 in.)
Lent by Mrs. Halsey.

* The Pa-kwa were Buddhist symbols. When entire, they were the eight combinations of the Trigrams, of which the unbroken line typified the male and the broken line the female. They also symbolised the four points of the compass and the four half-points.

- 26** SAUCER-SHAPED DISH. Coarse paste, but interesting as an early specimen of the prunus blossom in outline on white ground, with some birds roughly drawn. (D. 11 in.)

Lent by Mrs. Halsey.

- 27** PLATE, with Pagoda and landscape in middle, and a border on rim of lotus and egrets; wavy edge to plate. (D. 10½ in.)

Lent by Dr. Payne.

- 28** BASIN, of almost eggshell quality, and with delicate decoration of chrysanthemum, bamboo, &c., with butterflies and other insects. (H. 4½ in.)

Lent by Mr. Louis Huth.

- 29** WIDE FLAT BOWL on three legs, with six fong-hoa birds arranged in a formal shape round the outside amidst symbolic clouds. Leaf mark on glazed white centre to rough base. (H. 4½ in.)

Lent by Lord Battersea.

- 30** A GLOBULAR VESSEL, with neck, cover, spout and handle. Pure white, with circular formal pæonies on body, lotus round the neck, chrysanthemum on cover. Some little gilding added in places, showing apparently Persian influence.

Lent by Mr. J. P. Heseltine.

- 31** SAUCER, in shape of the lotus flower. With decussated edges and impressed divisions. A Thibetan Symbol in centre and round outside of rim, alternating with the Sesamum flower. (D. 7½ in.)

Mark: Wan-leih, 1573-1620.

Pl. I., fig. 4.

This pattern is said to have been reproduced in Japan for dessert services for Europe.

Lent by Colonel Goff.

- 32** DEEP BASIN, with chrysanthemum and various other flowers, lizards, insects and bamboo, very delicately drawn in pale blue.

Mark: Seu-en-tih, 1426 to 1436.

Pl. I., fig. 1.

Lent by Mr. Louis Huth.

- 33** A PAIR OF SAUCER DISHES. Decoration, seven egrets in centre, intermixed with lotus, and surrounded with a ring of egrets and lotus alternately. Symbols of longevity and fruitfulness. (D. 10½ in.)

Mark: A double ring.

Lent by Mr. W. G. Rawlinson.

84 *AN ELIZABETHAN EWER, formed of a bottle of Chinese porcelain, with birds and flowers. Mounted with silver-gilt base, six bands formed as wreaths, with cherubs' heads in relief, with band round neck, with lip and lid surmounted with three dolphins, and a handle formed of a mermaid, with double-twisted tail, all in silver gilt. (H. 13 in.)

85 *CIRCULAR DISH, of porcelain, with figures and buildings, and border of lotus flowers, formally arranged round edge. Mounted with rim and base connected by four bands as Arabesque figures, all in silver gilt. (D. 14½ in.)

Mark: Double ring.

86 *A BASIN, with fong-hoa bird inside, and the same with chrysanthemum pattern outside. Mounted in silver gilt in same style, with mermaid handles. (H. 4 in.)

Mark: Wan-leih, 1573-1620.

Pl. I., fig. 4.

87 *A LARGER BOWL, inside with the hare in centre, and divided into ten compartments with various flowers, and outside with ten divisions, with a stag in each, on deep blue background. Mounted in silver-gilt in same style, with mermaid handles. (H. 6 in.)

* The above four pieces are from the Burghley House Collection, and are believed to have been in the possession of the Cecil family from the time of Queen Elizabeth. See Introduction, p. xvi.

Lent by Mr. William Agnew.

88 PAIR OF GLOBULAR JARS, with flat porcelain covers, with prunus branches in outline on one, and bamboo and flowers on the other; both mounted as tankards in silver-gilt. (H. 7 in.)

Lent by Mr. G. Salting.

38a SIMILAR SHAPED JAR, with Elizabethan mounts and handle, silver gilt. On the Jar, a man holding two horses, and a landscape decoration in rich blue. (H. 7½ in.)

Lent by Mr. G. Salting.

Bottom of Case.

39 LARGE DISH, richly decorated with pæony leaves and flowers in Indigo blue, with a similar decoration on underneath part of edge. (D. 20 in.)

This is one of the pieces believed to have been made in south-western China as a Commission from the Mahometans in India, and partly copied from their metal dishes, and, like them, often placed on the fire for cooking purposes, as the bottom of this and other pieces testify.

Lent by Mrs. Halsey.

- 40** A LARGE WIDE VASE, which is said to have been sent by Slim-Isung (known better as Wan-leih, the Emperor of China from 1573 to 1620) to Jehangir the Mogul Emperor, who kept it in his Palace at Agra until that was sacked by the Mahrattas, in 1771, when it was transferred to the house of the family at Agra from whom the present owner purchased it.

Lent by Mrs. Halsey.

- 41** A DISH, similar in size and character to No. 39, but a more brilliant blue and with figures in centre and four panels with figures round rim, with alternate panels with flowers, principally the lotus, used in a very conventional form.

Lent by Mrs. Halsey.

- 42** A NARROW OVIFORM VASE, with bold decoration of five-clawed dragon and a background of conventionalised lotus; above and below bold linear decorations. (H. 22 in.)

Mark (round mouth): Wan-leih, 1573-1620, in one line.

Pl. I., fig. 4.

Lent by Mr. H. V. Tebbs.

- 43** LONG-NECKED BOTTLE, the body decorated with fishes swimming amid various water plants; bold sprays up neck. (H. 23 in.)

Mark (round top of neck): Wan-leih, 1573-1620, in one line.

Pl. I., fig. 4.

Lent by Mr. Wickham Flower.

- 44** A NARROW OVIFORM VASE with small mouth, with bold four-clawed dragon, and above and below bold linear decorations, ending with a conventional blossom very similar to those on No. 38. (H. 23 in.)

Mark (round shoulder): Wan-leih, 1573-1620, in one line.

Pl. I., fig. 4.

Lent by Dr. Payne.

- 45** SAUCER-SHAPED DISH. Decoration, three white horses on blue ground representing clouds, with prunus blossom scattered. Same round back of rim. (D. 13 in.)

Lent by Mrs. Halsey.

- 46** SAUCER DISH. In centre a pine with bamboo and prunus, and a full moon, and after an interval a border of chrysanthemum, bamboo, prunus, &c., with squirrels, birds, a deer, and hare. (D. 13½ in.)

Lent by Mrs. Halsey.

- 47** SOME FRAGMENTS from the Palace of Bijapur, India, destroyed in 1689, some of which are identical in style with many of the vases, &c., in this Case, and so indirectly confirming the date claimed for them.

- 48** FRAGMENTS from the Mounds at Fostat and elsewhere near Cairo, Egypt, showing the intercourse between China and Egypt from early times.

Both lent by Sir A. Wollaston Franks, K.C.B.

At the Top of Case A.

- 49** DEEP DISH. Slightly flanged. With panels round rim, with symbols of magistrates alternating with pomegranates and lotus; in centre, a landscape with geese, &c. (D. 20 in.) *Lent by Mr. J. Annan Bryce.*
- 50** TWO SAUCER DISHES, representing a *Kylin*, which covers the whole dish without any border. (D. 14½ in.)
Mark (inside double ring): "Yüh tang kea ke." "Excellent vessel made at the Hall of Gems."
 Pl. II., fig. 12. *Lent by Mr. R. Mills.*
- 51** SIMILAR DISH to No. 49, with geese in centre. (D. 14 in.)
Lent by Mr. J. Annan Bryce.
- 52** SIMILAR DISH to last, only with *Kylin* in centre instead of geese.
Lent by Dr. Payne.

Case B.

Containing principally pieces decorated with the Lotus, Pæony and Chrysanthemum, arranged as to subject, irrespective of dates.

- 53** A PAIR OF JARS, with metal covers and necks and locks. The decoration is a conventional and picturesque use of apparently the pæony leaves, combined with the blossom of the lotus. Brought from Granada, and probably of early Portuguese importation, used for keeping tea. (H. 12 in.)
Lent by Mr. W. G. Rawlinson.
- 54** A SAUCER DISH, entirely covered with rich conventional arrangement of lotus flower and leaves intermixed with (apparently) the leaves of the pæony. (D. 14 in.)
 On the back, the symbol of Magistrates, a Buddhist symbol.
Lent by Mrs. Halsey.
- 55** A SAUCER DISH. A large circular lotus in centre, surrounded by double ring and six lotus blossoms, partly in profile, round the edge, with the stems made into concentric patterns and pæony leaves introduced. (D. 14 in.)
Mark: Leaf inside double ring.
 Pl. II., fig. 9. *Lent by Mrs. Halsey.*

- 56** JAR AND COVER, same pattern as No. 53. Pæony leaf with lotus flower.
(H. 16 in.)

Lent by Mr. R. Mills.

- 57** PAIR OF SAUCER DISHES. Pæony leaf and flower in a circle, with six vandykes, with formal pattern round outer rim. (D. 13 in.)

Lent by Mr. W. C. Alexander.

- 58** JAR WITH CAP COVER. Pæony leaf and flower throughout, lotus on cover.
(H. 12 in.)

Lent by Mr. R. Mills.

- 59** PAIR OF BEAKERS. Decoration, white upon blue, principally pæony with lotus introduced in borders. (H. 12 in.)

Mark: Double ring.

Lent by Mr. G. Salting.

- 60** PAIR OF CYLINDRICAL JARS WITH FLANGED NECKS. Band of ornamentation of lotus, white on blue, with sacred stone (one of the Buddhist symbols) and formal pattern round neck. (H. 8 in.)

Lent by Lord Battersea.

- 61** CYLINDRICAL JAR WITH FLANGED NECK, corresponding in style with No. 59. (H. 12 in.)

Lent by Mr. G. Salting.

- 62** PAIR OF OVAL VASES, flanged necks, unglazed handles. Decoration, blue on white, in four panels, prunus, pæony, lotus and chrysanthemum on the four sides, symbolical of the four seasons. (H. 9 in.)

Lent by Mr. J. Annan Bryce.

- 63** DEEP DISH. Decoration, pæony, with two fong-hoa birds. The rim divided into eight oblique panels, with pine and pæony alternately. Monkeys in the trees. (D. 15½ in.)

Mark: Leaf inside double ring.

Pl. II., fig. 9.

Lent by Mr. Willoughby Loudon.

- 64** PAIR OF LONG-NECKED BOTTLES. Conventional decoration of lotus and sprays.
(H. 15 in.)

Mark: Seuen-tih, 1426-1436, but probably of a later date.

Pl. I., fig. 1.

Lent by Sir H. Thompson.

- 65** SAUCER DISH. Five large lotus flowers, with the pæony leaf and four lotus buds. Three lotus plants on back. (D. 15 in.)
Mark: The Sounding stone.
 Pl. II., fig. 13. *Lent by Mr. W. C. Alexander.*
- 66** A LARGER BOTTLE, similar to No. 64, and of deeper, richer blue. (H. 17½ in.)
Lent by Mr. G. Salting.
- 67** CYLINDRICAL VASE AND COVER. Band of lotus and pæony leaf decoration round middle, in deep blue. (H. 9 in.)
Lent by Lord Battersea.
- 68** SMALL DOUBLE BOTTLE. Lotus decoration, rich blue. (H. 9 in.)
Lent by Mr. G. Salting.
- 69** PAIR OF SPRINKLERS. Lotus decoration, in deep blue. (H. 6½ in.)
Lent by Mr. G. Salting.
- 70** SAUCER DISH. Five lotus flowers, in half profile, with their leaves and buds, with long pointed leaves introduced, like the Sagittaria leaf. (D. 14 in.)
Lent by Mr. W. G. Rawlinson.
- 71** LARGE SUCRIER AND COVER. Pæony flowers and leaf decoration. (H. 10 in.)
Mark: Double ring.
Lent by Mr. W. G. Rawlinson.
- 72** SAUCER DISH. Bold pæony decoration. (D. 15½ in.)
Lent by Mr. W. G. Rawlinson.
- 73** LARGE SUCRIER AND COVER (same size and style as No. 71). Decoration, the fong-hoa bird and pæony.
Lent by Mr. C. S. Kennedy.
- 74** PAIR OF BEAKERS. Lotus round the base and middle band, and formal upright adaptations of same on upper division. (H. 19 in.)
Lent by Mr. G. Salting.
- 75** DISH. Rich pæony decoration in centre and on rim, white upon blue, with intermediate band of white, decorated with six sprays of chrysanthemum in blue. Long sprays on back. (D. 18½ in.)
Mark: Leaf in double ring.
 Pl. II., fig. 9. *Lent by Mr. G. Salting.*

- 76** LARGE CYLINDRICAL JAR. The subject is *Si Wang Mu*, a fabulous being of female sex, dwelling on Mt. Kw'en-lau, with troops of Genii, and at times holding intercourse with favoured Imperial votaries. King Mu Wang is believed to have been entertained by her at the Lake of Gems in the West. She is mentioned in the Books of Chow, which date some centuries before the Christian era. She bestowed the fruit of the peach, which conferred immortality, and she sometimes despatched certain birds to her favoured votaries.

She is represented seated on the fong-hoa. (H. 18 in.)

Lent by Mr. G. Salting.

- 77** A NARROW CYLINDRICAL JAR. Bold decoration of pine, prunus and bamboo, with sacred fungus, in deep blue. On neck, a Hall Mark and some verses in Chinese character. (H. 19 in.)

Pl. IV., fig. 38.

Lent by Mr. W. G. Rawlinson.

- 78** PAIR OF BEAKERS. Pæony decoration closely covering the whole surface in rich blue. (H. 20 in.)

Mark: Double ring.

Lent by Mr. G. Salting.

- 79** SAUCER DISH. Large lotus in centre and three surrounding it, with iris flowers in paler blue, leaves, and conventional decoration. (D. 15 in.)

Mark: Leaf in double ring.

Pl. II., fig. 9.

Lent by Mr. W. Cosmo Monkhouse.

- 80** BEAKER. Lotus flower and pæony leaf, blue on white in rather pale blue. (H. 18 in.)

Lent by Mr. G. Salting.

- 81** SAUCER DISH. Nearly the same decoration as No 79. (D. 15½ in.)

Mark: Leaf in double ring.

Pl. II., fig. 9.

Lent by Mr. W. C. Alexander.

- 82** PAIR OF BEAKERS, with figures in one, the whole surface delicately crackled. Some Buddhist subject on one, and deer and cranes on the other. (H. 18 in.)

Lent by Lord Battersea.

- 83** JAR AND COVER. Richly decorated with spotted deer and storks, with pine trees and landscape. (H. 17 in.)

Mark: Double ring.

Lent by Mr. C. S. Kennedy.

- 84 PAIR OF BEAKERS.** Deep blue decoration of landscape and figures. (H. 18 in.)
Mark: Leaf in double ring.
 Plate II., fig. 9. *Lent by Lord Battersea.*

- 85 SAUCER DISH.** Circular centre of lotus flower, surrounded by six leaf-shaped panels, with pæony, lotus, &c. (D. 18½ in.)
Mark: Two fish inside double ring. Another Buddhist symbol; representing conjugal fidelity, being the "Yu" fish, a sort of perch, said always to go about in pairs.
 Pl. III., fig. 23. *Lent by Lord Battersea.*

- 86 DISH.** Grapes, with squirrels plundering them, in centre and round the rim. (D. 16 in.)
Mark: Sounding stone inside double ring.
 Pl. II., fig. 13. *Lent by Mr. Willoughby Loudon.*

- 87 A BEAKER,** with eight panels, shaped as pomegranates and other designs, each panel containing figures with Chinese character writings in the intervals. Probably incidents from early Chinese history or ancient plays, with short description of the incidents illustrated.
Mark: Leaf inside double ring.
 Pl. II., fig. 9. *Lent by Lord Battersea.*

Top of Case B.

- 88 CYLINDRICAL JAR.** Apparently representing some children's games, many dancing figures, and some boys acting in a sort of pantomime, with mask and skin making a Corean lion; others with dolls, while the elders are playing some game like draughts. (H. 18 in.)
Mark: Double ring. *Lent by Mr. J. Annan Bryce.*
- 89 PAIR OF DISHES.** Bold pæony decoration in centre, and lotus round the border. (D. 15½ in.)
Mark: The Sounding stone.
 Pl. II., fig. 13. *Lent by Mr. W. C. Alexander.*
- 90 LARGE BOWL.** Pæony inside and out. (H. 6½ in.)
Lent by Mr. W. C. Alexander.
- 91 SIMILAR BOWL.** Brown edge to rim, and decoration lotus inside and out.
Lent by Mrs. Halsey.
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Case C.

Containing principally examples of the Aster pattern and the Prunus or so-called "Hawthorn" pattern.

Aster.

This pattern is rarely, if ever, found with Date Marks. The blue used is generally Indigo in tone, and the character of the pieces leads one to assign most of them to the Ming Dynasty.

- 92 SAUCER DISH.** Five aster blossoms in centre on dark ground, and sixteen asters and leaves radiating up the rim, sprays on outside. (D. 11 in.)
Lent by Mr. Lewis Jarvis.
- 93 SIMILAR SAUCER DISH.** Four asters in centre, sixteen round rim and sixteen outside the rim. (D. 10½ in.)
Mark: Fungus (Buddhist) inside double ring.
Pl. II., fig. 10. *Lent by Mr. R. Mills.*
- 94 BASIN.** Slightly wavy rim. Eighteen asters round the outside. (H. 4 in.)
Mark: A lotus(?) flower inside double ring.
Pl. II., fig. 14. *Lent by Lord Battersea.*
- 95 SIMILAR BASIN.** Same height, &c., &c.
Same *Mark.* *Lent by Mr. J. P. Heseltine.*
- 96 SUCRIER AND COVER.** Sixteen asters on cover, radiating from centre knob, and sixteen round the body of bowl. (H. 8½ in.)
Lent by Mr. C. S. Kennedy.
- 97 PAIR OF PLATES (at back).** Five asters in centre, sixteen round rim, and same number round the outside. (D. 8½ in.)
Mark: The lotus flower, inside double ring.
Pl. II., fig. 14. *Lent by Mr. Lewis Jarvis.*
- 98 GINGER JAR, with square cap cover.** Six panels round shoulder. Band of pæony decoration round centre, fifteen asters round lower part. (H. 12 in.)
Lent by Mr. R. Mills.
- 99 BASIN.** Wavy edge to rim. Twelve divisions, with asters and lotus alternately round upper part, and twelve slightly raised round lower part of outside. (H. 4 in.)
Mark: Seal character. To-da-Kichi-hei, probably name of maker.
Pl. II., fig. 15. *Lent by Mr. J. P. Heseltine.*

- 100 LARGE SUCRIER AND COVER, WITH KYLIN. Eleven asters on cover and body, each enclosed in ogce-shaped panel, with a prunus blossom in the spandrils. (H. $9\frac{1}{2}$ in.)
Lent by Mr. R. Mills.

- 101 SMALL SIMILAR JAR. Six asters on cover and six on body. (H. $5\frac{1}{2}$ in.)
Lent by Mr. W. G. Rawlinson.
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The prunus blossom, or so-called "hawthorn," has for centuries been held in veneration in China, as Lao-tse, founder of the Taoists, was born under a tree of this sort. In an outline form it is found on porcelain of all dates, and early Ming Nien-hao marks are found on specimens of what we now consider the typical "hawthorn" pattern, viz., the white blossoms on the deep blue sky background. Many of the plates, however, which have these earlier marks are of the European shape, and obviously much later than the dates they bear. Authorities hold that the only date mark found on them which can be depended on is that of Yung-Ching, 1723-1736, and that the finest and most prized examples were probably made about this date, many of them reaching this country from Holland. The "prunus" is one of the emblems of longevity, and is constantly found in combination with the pine and bamboo, as representing durability, perpetual renewal, and general prosperity. It is a Chinese saying that "Pine, bamboo and prunus are like three friends, because they keep green in cold weather."

Second Shelf.

- 102 A SAUCER DISH of branching prunus, on rich cloudy background, representing the effect of looking up at the sky through branches of prunus in blossom. (D. $13\frac{1}{2}$ in.)
Lent by Mr. W. G. Rawlinson.
- 103 SMALL BEAKER. Covered with branching prunus on deep blue. (H. $9\frac{1}{2}$ in.)
Mark: Double ring. *Lent by Mr. G. Salting.*
- 104 A PAIR OF PLATES of same subject. A white interval between the centre of plate and the rim; stems dark. (D. $10\frac{1}{2}$ in.)
Mark: Seu-en-tih, 1426-1436, but probably really of much later date.
Pl. I., fig. 1. *Lent by Mr. W. G. Rawlinson.*
- 105 A CYLINDRICAL CACHE POT. Same decoration, the blue background of sky being vignettied off, and the prunus slightly in relief. (H. 7 in.)
Mark: Double ring. *Lent by Mr. W. G. Rawlinson.*

- 106** A PAIR OF SAUCER PLATES. Same decoration covering the whole plate.
(D. 8 in.)
Mark: Yung-Ching, 1723-1736.
Pl. I., fig. 6. *Lent by Mr. R. Mills.*
- 107** A PAIR OF SAUCER PLATES. Prunus blossom without the stems, and the surface of the blue* reticulated. (D. 8 in.)
Mark: Sounding stone in double ring.
Pl. II., fig. 13. *Lent by Mr. J. P. Heseltine.*
- 108** GINGER JAR. Wood cover. Branching prunus on pale blue reticulated background. (H. 8½ in.)
Lent by Mr. Humphry Ward.
- 109** SMALL CISTERN. Magnolia blossom, on deep blue vignettèd background (introduced into this Case as very similar in style to the prunus decoration).
Mark: Double ring.
Lent by Mr. W. G. Rawlinson.
- 110** VASE, with long flanged neck. Branching prunus, in relief, on deep blue background; vignettèd. (H. 10½ in.)
Lent by Mr. G. Salting.
- 111** SAUCER DISH. Branching prunus on pale blue sky background. (D. 15 in.)
Mark: Sounding stone inside double ring.
Pl. II., fig. 13. *Lent by Mr. R. Mills.*
- 112** BASIN. Slightly flanged. Dark border top and bottom with blossoms only, the rest being branches of prunus with dark stems. The sky beautifully graduated. (H. 7 in.)
Mark: Ching-hwa, 1465-1488, but probably of much later date.
Pl. I., fig. 2. *Lent by Mr. G. Salting.*
- 113** PAIR OF BEAKERS. Branching prunus on reticulated blue background, with four round panels with longevity symbol in white. (H. 18 in.)
Mark: Double ring.
Lent by Mr. Willoughby Loudon.
- 114** PAIR OF PLATES. Similar to No. 104, except that the stems are white. (D. 11 in.)
Mark: The Shell (another Buddhist symbol).
Pl. II., fig. 16. *Lent by Mr. Louis Huth.*

* For the origin suggested for the reticulations see the last paragraph but two of Mr. Cosmo Monkhouse's Introduction. A more prosaic origin may be the idea of looking at the blue sky through a net, covering the fruit blossoms to protect them from birds.

- 115** A PAIR OF DARK BLUE GINGER JARS, with branching prunus, with dome cap covers. Very deep rich blue background, reticulated. (H. 10½ in.)
Lent by Mr. C. Jacoby.
- 116** BEAKER. Branching prunus freely drawn on reticulated blue ground. (H. 18 in.)
Mark: Double ring.
Lent by Mr. G. Salting.
- 117** BOTTLE. Covered with branching prunus, some blossoms of unusual size. (H. 17 in.)
Lent by Mr. G. Salting.
- 118** BEAKER. Prunus branches, in relief, in white, on vignetted deep blue ground, with birds. (H. 19 in.)
Mark: Double ring.
Lent by Mr. Louis Huth.
- 119** BEAKER, same height and character, with magnolia blossoms and branches instead of prunus, also in relief.
Mark: Double ring.
Lent by Mr. G. Salting.
- 120** SMALL SUCRIER AND COVER. Prunus blossom in white, on dark blue, with three white panels decorated with branching prunus, and two with chrysanthemums in blue. (H. 5 in.)
Mark: Double ring.
Lent by Mr. Louis Huth.
- 121** PAIR OF PLATES. Branching prunus with dark stems, white interval, and blue rims with blossoms in white. (D. 8 in.)
Mark: Ching-hwa, 1465-1488, but probably really of much later date.
Pl. I., fig. 2.
Lent by Mr. G. Salting.
- 122** PAIR OF "PEACOCK" DISHES. Foliated panels, with chrysanthemum, lotus, pæony, &c. On rim, four panels, with pomegranates and four peacocks. (D. 22 in.)
Mark: The Fungus (another Buddhist symbol).
Pl. II., fig. 10.
Lent by Lord Battersea.
- 123** PAIR OF OVIFORM JARS AND COVERS. Subject, a river scene, with boating, &c. (H. 19 in.)
Mark: A leaf.
Pl. II., fig. 9.
Lent by Lord Battersea.

- 124** LARGE JAR. Body of jar covered with white lotus on deep blue ground, interrupted by six panels of various shapes decorated with vase and peacock feathers, two deer under a pine tree, a horse galloping over waves, basket of magnolias, a pæony, and pilgrims at the foot of a mountain. (H. 18 in.)

Lent by Mr. Lewis Jarvis.

Top of Case C.

- 125** A GARNITURE OF THREE VASES AND COVERS AND TWO BEAKERS. The body of both covered with ocellated blue ground, with pæonies and butterflies in relief, in white. The panels on the Vases represent Kuan-yin, with the lotus, as emblems of fruitfulness, and a pagoda and landscape respectively. (H. of Vases 18 in.)

The Beakers have the same decoration. These are good specimens of the last half of the 18th century. Probably in the reign of Keenlung, 1736-1795, but they have no *Mark*.

Lent by Lord Battersea.

Case D.

Including some animals and fishes treated in a naturalistic style, besides some conventional sea serpents and flowers, &c.

- 126** DEEP DISH, flanged brim, with wavy edge, with fishes drawn in every variety of attitude among water plants, &c. (D. $10\frac{3}{4}$ in.)

Lent by Mr. G. H. Boughton, A.R.A.

- 127** PLATE. An ape climbing a pine tree and stirring a hive of bees, which are stinging some deer. (D. $8\frac{1}{4}$ in.)

Taken from a Chinese book of fables.

Mark: Ching-hwa, 1465-1488, inside double ring, but not earlier certainly than Kang-he, 1661-1722.

Pl. I., fig. 2.

Lent by Mr. R. Mills.

- 128** GINGER JAR AND COVER. Decorated with the eight horses of *King Muh-Wang*, who was the 5th Monarch of the Chow Dynasty, and ascended the Throne B.C. 1001, and died B.C. 947. He travelled much, and carried on many wars successfully on the south-western frontier of China. He boasted that he had been driven "wherever wheel ruts ran and hoofs of horses had trodden." After one of these expeditions, he pensioned his coachman, Tsao-Fu, and turned out the eight horses for the rest of their lives. (H. 11 in.)

Lent by Lord Battersea.

- 129** PLATE, flanged brim. The same eight horses in white on delicate blue ground. (D. 8 in.)
Mark: A seal.
 Pl. II., fig. 17. *Lent by Mr. W.G. Rawlinson.*
- 130** PLATE. Similar in character to No. 126, only with river and picnic scene in centre. (D. $10\frac{3}{4}$ in.)
Lent by Mr. G. H. Boughton, A.R.A.
- 131** PAIR OF CYLINDRICAL JARS, flanged tops. Two bands of rich blue, one decorated with dragons and sacred fungus, the other lower one with lotus and waves in white, the rest of the jar white with decorations in blue. Long leaves up the neck. (H. 11 in.)
Mark: Double ring. *Lent by Mr. Wickham Flower.*
- 132** PAIR OF LONG-NECKED BOTTLES. Serpents, clouds and flowers, long leaves up neck. (H. 10 in.)
Mark: A flower.
 Pl. IV., fig. 40. *Lent by Mr. W. H. Cope.*
- 133** BASIN, flanged top. Inside, a leaping salmon. Outside, white dragons and clouds, on deep blue ground. (H. 4 in.)
Mark: Ching-hwa, 1465-1488.
 Pl. I., fig. 2. *Lent by Mr. A. T. Hollingsworth.*
- 134** PAIR OF PLATES. Kylin in centre, blue border. Buddhist symbols at back. (D. 8 in.)
Mark: Longevity fungus inside double ring.
 Pl. II., fig. 10.
 Mark engraved at the Dresden Museum, showing these plates were in their Collection when formed about A.D. 1700.
 Pl. II., fig. 19. *Lent by Mr. R. Mills.*
- 135** PAIR OF PLATES. Two conventionalised dragons in white, on deep rich blue. (D. 11 in.)
Seal Mark: Pao ("Precious") inside double ring.
 Pl. II., fig. 20. *Lent by Mr. W. G. Rawlinson.*
- 136** PLATE. Blue dragon on white centre, blue rim, with hawthorn blossom. (D. 8 in.)
Mark: Sesamum flower inside double ring, and Dresden Museum mark.
 Pl. II., fig. 18. *Lent by Mr. R. Mills.*
- 137** PAIR OF SMALL SALT CELLARS. Kylin in deep blue. (H. 2 in.)
Lent by Mr. C. S. Kennedy.

- 138** A GLOBULAR VESSEL WITH NECK, SPOUT AND HANDLE, partly mounted with silver. Kylin on one side and fong-hoa on the other. (H. 11 in.)
Lent by Mr. J. Annan Bryce.

- 139** PLATE. Sea serpent fighting with salmon, very deep blue. (D. $8\frac{1}{2}$ in.)
Mark: Square seal inside double ring.
Pl. III., fig. 21. *Lent by Mr. W. G. Rawlinson.*

- 140** SQUAT VASE. Two sea serpents with the magic ball, in deep blue on white. (H. $5\frac{3}{4}$ in.)
Mark: "Tai" ("Great.")
Pl. III., fig. 22. *Lent by Dr. Hamilton.*

- 141** OVIFORM VASE. Flat cover. Rich deep blue landscape of mountain and river. (H. $8\frac{1}{2}$ in.)
Lent by Lord Battersea.

Second Division.

- 142** GARNITURE OF THREE CYLINDRICAL VASES, WITH CAP COVERS, AND TWO BEAKERS. Bold decoration of landscapes and roses (?) in very rich blue on white.
Lent by Lord Battersea.

- 143** PAIR OF PLATES. Lotus in centre with palm leaves and passion flower and lotus round the borders. (D. $10\frac{1}{2}$ in.)
Mark: Leaf inside double ring.
Pl. II., fig. 9. *Lent by Mr. R. Mills.*

- 144** DEEPER PLATE. Fluted flanged edge, same centre as last, but a border of chrysanthemum and prunus.
Mark: Leaf inside double ring.
Pl. II., fig. 9. *Lent by Dr. Payne.*

- 145** PAIR OF PLATES. Prunus blossom and reticulated background drawn only in outline. (D. $6\frac{1}{2}$ in.)
Lent by Mr. R. Mills.

- 146** BOTTLE, with spout and handle. Silver cover. Heart shaped panels with formal ornaments, leaves up the neck, and the ground covered with delicate reticulations. (H. 8 in.)
Lent by Mr. W. G. Rawlinson.

- 147** SUCRIER. Jar and cover decorated with Vandykes of deep blue with white floriations, apparently lotus conventionalised; the intervals covered with delicate reticulations. (H. 8 in.)
Mark: The Sounding stone inside double ring.
 Pl. II., fig. 13. *Lent by Lord Battersea.*
- 148** PAIR OF SMALLER SUCRIERS. Same decoration. Same mark on one.
 (H. $5\frac{3}{4}$ in.) Pl. II., fig. 13. *Lent by Lord Battersea.*
- 149** PAIR OF BEAKERS AND COVERS. Same decoration. (H. $9\frac{1}{2}$ in.)
Mark: Double ring.
Lent by Lord Battersea.
- 150** TEAPOT, nearly similar decoration, only the Vandykes curved instead of straight. (H. 4 in.)
Lent by Mr. G. Salting.
- 151** OCTAGONAL DISH, round white centre with lotus in blue, and eight radiating leaves of dark reticulated background, with a lotus flower and stalk on each.
 (D. $14\frac{1}{2}$ in.)
Lent by Mr. Wickham Flower.
- 152** PAIR OF SIMILAR DISHES. (D. 10 in.)
Lent by Lord Battersea.
- 153** BASIN. Flanged. Covered with conventionalised chrysanthemum inside and outside. (H. 3 in.)
Mark: Kang-he, 1661-1722, inside double ring.
 Pl. I., fig. 5. *Lent by Mr. Wickham Flower.*
- 154** PAIR OF SMALL BOTTLES. Formal lotus decoration. Long leaves up neck.
 (H. 6 in.)
Lent by Mr. A. T. Hollingsworth.
- 155** PAIR OF SAUCER PLATES. Formal chrysanthemum in centre, and scrolls of same round rest of plate. Lotus on back. (D. $8\frac{3}{4}$ in.)
Mark: The Sounding stone, inside double ring.
 Pl. II., fig. 13. *Lent by Mr. Wickham Flower.*
- 156** GINGER JAR. Wood cover, same decoration as last. (H. 9 in.)
Lent by Mr. Wickham Flower.

- 157** SMALL CIRCULAR BOX. Covered with minute pæony lotus and various other flowers; surmounted with handle made of a branch in brown, with green blossoms, and a green and yellow bird. (H. 3 in.)
Mark: Sacred fungus, inside double ring.
 Pl. II., fig. 10. *Lent by Mr. G. Salting.*
- 158** SMALL BOTTLE. Pæony and chrysanthemum decoration. (H. 4½ in.)
Lent by Mr. Frederick Wedmore.
- 159** BOTTLE. Flanged lips. Same decoration as the Ginger Jar, No. 155.
 (H. 11 in.) *Lent by Mr. G. Salting.*
- 160** PAIR OF PLATES, of the so-called "Tiger-Lily" pattern; really a variation of the lotus. (D. 10 in.)
Lent by Mr. R. Mills.

Top of Case D.

- 161** PAIR OF DEEP DISHES. Flanged and wavy edges. Decorated with fishes drawn with great spirit on rims and at bottom of dish, with a crab forming the centre. (D. 15 in.)
Lent by Mr. Wickham Flower.
- 162** NARROW LONG-NECKED HEXAGONAL VASE. With handles on neck. Conventionalised serpents with sacred ball. Longevity mark on neck. (H. 20 in.)
Mark: Seal, Keen-lung, 1736-1795.
 Pl. I., fig. 7. *Lent by Lord Battersea.*
- 163** BEAKER. Band of indented ornament in paste near base, long leaves below, and formal conventionalised fungus above. Vases and utensils in blue to the top, interrupted by one panel, with landscape. (H. 18 in.)
Lent by Mr. W. C. Alexander.
- 164** DEEP SAUCER DISH. Flanged and wavy edge. Rim divided into twelve compartments with lotus, pæony and other flowers in each. The centre decorated with bold group and pæony and chrysanthemum. (D. 14½ in.)
Mark: The two fishes.
 Pl. III., fig. 23. *Lent by Mr. W. C. Alexander.*
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Case E.

Containing various floral decorations not separately classed elsewhere.

- 165** LARGE BOWL. Divided in triple rows of panels, each slightly in relief. Lotus, pæony, chrysanthemum, prunus and various other plants, with birds and butterflies. Inside richly decorated. (H. $6\frac{1}{2}$ in.)
Mark: A large sacred fungus, inside double ring.
 Pl. II., fig. 10. *Lent by Mr. Willoughby London.*
- 166** PAIR OF SAUCER PLATES. Fluted with escalopped edges. Chrysanthemum and other flowers. (D. $9\frac{1}{2}$ in.)
Mark: "Jade" ("Precious"), inside double ring.
 Pl. III., fig. 24. *Lent by Dr. Hamilton.*
- 167** PAIR OF SMALL BOTTLES. Long necks. Lotus decoration, &c., in deep blue. (H. 6 in.)
Mark: Double ring. *Lent by Mr. G. Salting.*
- 168** SMALL FLAT BOX. Fong-hoa on cover with Buddhist symbols round outside. (H. 2 in.)
Mark: Double ring. *Lent by Mr. C. S. Kennedy.*
- 169** DEEP DISH. Chrysanthemum in centre, and rim divided into twelve compartments with various flowers. (D. 14 in.)
Seal Mark: "Luh" ("Prosperity"), inside double ring. This mark seems also to be sometimes used by the Japanese.
 Pl. III., fig. 25. *Lent by Mr. W. C. Alexander.*
- 170** PAIR OF BOWLS, flanged. Divided into ten ogival divisions, with various flowers. Spandril, with formal scale and diaper patterns. Inside, basket of flowers. (H. 5 in.)
Mark: A fungus, inside double ring.
 Pl. II., fig. 10. *Lent by Mr. J. Annan Bryce.*
- 171** PAIR OF WIDE BEAKERS. Six divisions with flowers. Bands of lotus top and bottom. (H. $10\frac{1}{2}$ in.)
Mark: Double ring. *Lent by Mr. C. S. Kennedy.*
- 172** BOWL, with cover and handles. Cover and body divided in four compartments, with various flowers, butterflies, &c. (H. $5\frac{1}{2}$ in.)
Mark: Double ring. *Lent by Mr. C. S. Kennedy.*

- 173** OVIFORM JAR AND COVER. Pæony and camellia(?) on the two sides and cover. (H. 11 in.)
Mark: Double ring. *Lent by Mr. Wickham Flower.*
- 174** PAIR OF SMALLER DITTO. Four compartments of prunus, pyrus, pæony and chrysanthemum, probably symbols of the four seasons, deep blue. (H. $7\frac{1}{2}$ in.)
Lent by Mr. J. P. Heseltine.
- 175** SIMILAR JAR AND COVER. Pæony, lotus, and prunus branches and birds. (H. $8\frac{1}{2}$ in.)
Mark: Leaf.
 Pl. II., fig. 9. *Lent by Mr. A. T. Hollingsworth.*
- 176** BOTTLE. Prunus and birds, and vase and peacock feathers, with the Korean lion. (H. $9\frac{1}{2}$ in.)
Mark: Double ring. *Lent by Mr. G. Salting.*
- 177** BOTTLE. Floral decoration round body, and formal Vandykes round bottom and top of neck and base of body. (H. 13 in.)
Mark: Leaf.
 Pl. II., fig. 9. *Lent by Mr. Willoughby Loudon.*
- 178** DISH. Pæony across the whole dish, with formal Vandykes on border. (D. $13\frac{1}{2}$ in.)
Lent by Mr. C. S. Kennedy.
- 179** DISH. Pæony, magnolia and pheasant in deep blue. Vandykes round rim with prunus, pæony, &c., &c. (D. 14 in.)
Mark: Lotus flower inside double ring.
 Pl. II., fig. 14. *Lent by Lord Battersea.*

Second Division.

- 180** BOWL. Slightly flanged. Decorated with grapes and vine leaves. (H. 4 in.)
Mark: Ching-hwa, 1465-1488, inside double ring.
 Pl. I., fig. 2. *Lent by Lord Battersea.*
- 181** PAIR OF DEEP DISHES, with spiral decorations of highly conventionalised so-called "Tiger Lily" in deep blue, with same outside rims. (D. $10\frac{1}{2}$ in.)
Mark: A shell.
 Pl. II., fig. 16. *Lent by Mr. W. G. Rawlinson.*

- 182** THREE SO-CALLED "TIGER-LILY" VASES AND COVERS, barrel-shaped. Really a variation in treatment of the lotus. (One H. 7 in., the other two H. 5½ in.)

Mark: Leaf inside double ring.

Pl. II., fig. 9.

Lent by Mr. Louis Huth.

- 183** OVIFORM JAR. Ground down at top, covered with very delicate decoration of pæony, chrysanthemum and grasses, and various insects, dragon-flies, beetles, butterflies, &c., all exquisitely drawn. (H. 15½ in.)

Mark: Ching-hwa, 1465-1488, but more probably Kang-he, 1661-1722.

Pl. I., fig. 2.

Lent by Mr. G. Salting.

- 184** PAIR OF DOUBLE BOTTLES. Pure white, with sparser decoration; the usual flowers carefully drawn. (H. 13½ in.)

No *Mark*, but probably Ming Dynasty.

Lent by Mr. G. Salting.

- 185** PAIR OF BOTTLES. Grapes and vine leaves, with squirrels. Delicate pure blue. (H. 7 in.)

Lent by Mr. G. Salting.

- 186** PAIR OF SMALL CYLINDRICAL VASES AND COVERS. Chrysanthemum, and apparently a tulip, conventionally treated. (H. 6 in.)

Lent by Mr. Wickham Flower.

- 187** PAIR OF SAUCER PLATES. Pæony and pomegranates. (D. 8 in.)

Mark: Kang-he, 1661-1722.

Pl. I., fig. 5.

Lent by Dr. Payne.

- 188** VASE. The usual flowers, growing in pots arranged in double row of panels. (H. 8 in.)

Mark: The Sounding stone.

Pl. II., fig. 13.

Lent by Mr. G. Salting.

- 189** GLOBULAR VASE. Cap wood cover. Lotus decoration in deep blue. (H. 5 in.)

Mark: Double ring.

Lent by Mr. C. S. Kennedy.

- 190** SIMILAR VASE. Silver cover.

Mark: Double ring.

Lent by Mr. W. G. Rawlinson.

- 191 SAUCER PLATE.** Wavy flanged edge. Lotus in centre, panels round edge, alternately flowers and formal decoration. (H. 11 in.)
Mark: Square seal inside double ring.
 Pl. III., fig. 26. *Lent by Dr. Payne.*
- 192 DEEP DISH,** with piece cut out to fit the chin, for use as a shaving dish. Camelia (?) in centre, prunus, lotus and pæony round edge. (D. 10 in.)
Mark: Double ring.
Lent by Mr. C. S. Kennedy.
- 193 DEEP DISH.** Twelve divisions in rim, making it polygonal, fluted and flanged, floral arrangement in centre, with a hare. (D. 10½ in.)
Mark: "Jade" ("Precious"), inside double ring.
 Pl. III., fig. 24. *Lent by Mr. J. Annan Bryce.*
- 194 BOTTLE.** Similar to No. 177. (H. 13 in.)
Mark: Leaf.
 Pl. II., fig. 9. *Lent by Mr. Willoughby Loudon.*
- 195 PAIR OF DEEP DISHES.** Bold pomegranate decoration in deep blue. (D. 13 in.)
One lent by Mrs. Halsey.
The other by Mr. C. S. Kennedy.
- 196 BULBOUS VASE,** in form of a peach, with handle and spout. The open top formed like a flower. Rich decoration of peaches. (H. 7 in.)
Lent by Mr. Phené Spiers.

Top of Case E.

- 197 SAUCER DISH.** Geometrical arrangement of lotus and leaves in star shape in centre, and white chrysanthemums on blue band round it, with leaf-shaped panels pointed upwards round the rim. (D. 15 in.)
Mark: Leaf inside double ring.
 Pl. II., fig. 9. *Lent by Mr. J. P. Heseltine.*
- 198 JAR.** Oviform, with four panels on sides, decoration much the same as No. 197. (H. 16 in.)
Lent by Lord Battersea.
- 199 A RATHER SIMILAR JAR.** Same height and same character. Birds in each panel.
Mark: A hare, inside double ring.
 Pl. III., fig. 27. *Lent by Lord Battersea.*
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Case F.

Comprising pieces with human figures on them, such as the "Lange Lijsen" decoration, i.e., "slender damsels," corrupted by trade language into "Long Elizas." Also the "Love Chase," Battle pieces and various other subjects, including human figures.

- 200** PLATE, apparently a picnic. Three figures carousing, and a fourth attending to a cooking apparatus on a bank under trees. (D. 8 in.)
Mark: Keatsing, 1522-1567, but the shape of the plate and the delicate finish indicate a later period—either Kang-he, 1661-1722, or Yung Ching, 1723-1736.
 Pl. I., fig. 3. *Lent by Lord Battersea.*
- 201** PAIR OF SAUCER-SHAPED PLATES. Border of geometrically arranged lotus—in the centre the "Love Chase"—a lady and gentleman on horseback, with bow and arrow and leaden ball on a string, pursuing a hare. In one plate, the arrow just discharged, and in the other, transfixed, the hare; in this plate the lady has a hawk or owl on her wrist, while the gentleman shoots. In the first plate the lady has the bow, and the gentleman the leaden ball. (D. 8 in.) *Lent by Lord Battersea.*
- 202** A NEARLY SIMILAR PLATE. Same subject. *Lent by Lord Battersea.*
- 203** PAIR OF PLATES, flat in shape. Two ladies with longevity fungus in their hands, approaching a temple or summer house, a hare in the foreground, some delicate pale decoration having the effect of transparency, another hare on rim. (D. 8½ in.)
Mark: Kang-he, 1661-1722, probably true date.
 Pl. I., fig. 5. *Lent by Dr. Payne.*
- 204** BASIN, with flanged rim. Inside, three boys dancing, one holding ; outside, some distinguished persons on horseback, and sitting in garden, &c. (D. 4 in.)
Mark: Ching-hwa, 1465-1488, but probably Kang-he really.
 Pl. I., fig. 2. *Lent by Mr. Louis Huth.*
- 205** BASIN, rim slightly flanged. Much the same subject inside as last, and various garden scenes outside.
Mark: Kang-he, 1661-1722, probably true date.
 Pl. I., fig. 5.

It may be noted that the early Dynasty Mark does not necessarily imply forgery or deception, but as Kang-he revived the style of Sou-en-tih and Ching-hwa reigns, and lent pieces bearing these dates, his potters constantly reproduced the patterns lent them, including the Marks.

Lent by Mr. Louis Huth.

- 206** SLIM OVIFORM JAR, wood cover. Divided into three horizontal bands of eight panels, in relief, with "Lange Lijsen" and the usual flowers occurring alternately. (H. 16 in.)
Mark: Leaf inside double ring.
 Pl. II., fig. 9. *Lent by Mr. C. S. Kennedy.*
- 207** PAIR OF DEEP DISHES. In centre of each two female figures, and the rims divided into eight panels with the same two figures in each, a rose tree (?) or other flower between them. (D. 13½ in.)
Mark: Kang-he, 1661-1722.
 Pl. I., fig. 5. *Lent by Mr. C. S. Kennedy.*
- 208** SAUCER PLATE. A man seated at a table, asleep, and dreaming a dream which is represented inside a sort of scroll, covering half the plate. (D. 6½ in.)
Mark: Ching-hwa, 1465-1488.
 Pl. I., fig. 2. *Lent by Lord Battersea.*
- 209** SMALL VASE, in silver mount, with a flower, alternate panels, six in each row of two, of "Lange Lijsen," and flowers. (H. 6½ in.)
Mark: Leaf.
 Pl. II., fig. 9. *Lent by Mr. Wickham Flower.*
- 210** SMALL BARREL-SHAPED VASE, silver top, figure subject. (H. 4½ in.)
 Nos. 209 and 210 are believed to have formed part of Marie Antoinette's toilet service.
Lent by Mr. Wickham Flower.
- 211** JAR AND COVER. Two ladies playing at some game like draughts, with others looking on. A lady playing an instrument like a zither, another writing, with a pile of books being brought by an attendant. Five boys round the cover. (H. 17 in.)
Mark: A seal inside double ring, probably "fuh" ("happiness").
 Pl. III., fig. 28. *Lent by Mr. C. S. Kennedy.*
- 212** PAIR OF SLIM OVIFORM JARS. Musical party, girls playing a flute, cymbals, triangle, and kettledrum, and on one an instrument like bagpipes. On reverse, a lady seated in state, with attendants with large fan, &c. (H. 16 in.)
Mark: Leaf inside double ring.
 Pl. II., fig. 9. *Lent by Mr. W. C. Alexander.*
- 213** PAIR OF OVIFORM VASES. Square cap covers. Garden scene, one lady nursing a tame hare, and another watering a plant in a square box, &c., boy on cover. (H. 6½ in.)
Mark: Leaf.
 Pl. II., fig. 9. *Lent by Mr. W. H. Cope.*

- 214** PAIR OF SMALL SAUCER PLATES. In one, a lady and attendant in a garden, with a man apparently getting over a wall, and in the other plate, three ladies and a man just entering the garden by a flight of steps (probably scenes in some play). (D. 6 in.)

Mark: Ching-hwa, 1465-1488.

Pl. I., fig. 2.

Lent by Lord Battersea.

- 215** PLATE. Two ladies in a garden, with a trellis work hedge, a very unusual subject, diaper border interrupted by six small panels all with prunus. (D. 10½ in.)

Mark: Ching-hwa, 1465-1488, Pl. I., fig. 2, but the shape of the plate indicates a not earlier date than Kang-he, 1661-1722.

Lent by Mr. Louis Huth.

- 216** PAIR OF PLATES. Raised boss in centre, prunus, pæony, lotus and chrysanthemum, indicating the four seasons, round the boss, figures in boss and border. (D. 9 in.)

This shaped plate has been supposed to have been made specially for the Dutch to receive a cake, which stood on the boss, while in the hollow a certain sauce, made of rum, surrounded the cake.

Lent by Mr. J. Annan Bryce.

- 217** PAIR OF CYLINDRICAL JARS, divided into six upright panels, four containing a lady each, and two, flowers in pot. (H. 6½ in.)

Mark: "Jade" ("Precious"), inside double ring.

Pl. III., fig. 24.

Lent by Lord Battersea.

- 218** BARREL-SHAPED JAR. Drop cap cover with unglazed knob. Ladies in a garden, deep rich blue. (H. 11½ in.)

Mark: Leaf.

Pl. II., fig. 9.

Lent by Mr. Louis Huth.

- 219** PLATE. Garden scene. Moon and stars. A gentleman on raised seat, and two ladies below, one of whom is demurely turning her back on him. Rim with four different diaper borders, and four panels with somewhat similar figures. The moon and stars are often naïvely put in as the only indication that the scene was at night. (D. 10½ in.)

"BEVERE" under the glaze, at bottom, in blue, inside double ring. Probably the name of some Dutch family for whom it was made.

Lent by Mr. Willoughby Loudon.

- 220** PAIR OF SAUCER PLATES. Two ladies in centre of one, and two ladies and boy in the other. Round the centre, impressed panels in shape of lotus petals, inside and outside, with wavy rim beyond. Fine colour and quality. (D. $10\frac{1}{2}$ in.)

Mark: Ching-hwa, 1465-1488, inside double ring.

Pl. I., fig. 2.

Lent by Dr. Hamilton.

- 221** A JAR, precisely like No. 217, with silver cover.

Mark: Leaf inside double ring.

Pl. II., fig. 9.

Lent by Mr. H. S. Theobald.

- 222** BOTTLE. Two panels, a boy presenting a book or tablet to a lady on one side, and on the other, a boy presenting a flower in a square pot to a mandarin. (H. 11 in.)

Lent by Mr. W. C. Alexander.

- 223** A PAIR OF BOXES. A warrior riding a kylin, with two attendants with banners. (H. 2 in.)

Lent by Mr. C. S. Kennedy.

- 224** BEAKER. Two figure subjects on upper and lower divisions. (H. 18 in.)

Lent by Mr. J. Annan Bryce.

- 225** BEAKER, with central band, with flowers and figure subjects on upper and lower divisions. (H. $17\frac{1}{2}$ in.)

Mark: Kang-he, 1661-1722.

Pl. I., fig. 5.

Lent by Mr. J. Annan Bryce.

- 226** DEEP DISH. Two warriors on horseback, and two attendants on foot with banners. Six divisions round rim, each with a mounted warrior and attendant. (D. 15 in.)

Mark: Ching-hwa, 1465-1488.

Pl. I., fig. 2.

Lent by Mr. Willoughby Loudon.

- 227** CIRCULAR BOX. On the top, some potentate enthroned in state, with a lady also seated. Attendant behind with fan, and five figures attending. Round the body of box a pantomime subject, two boys disguised with mask and skin making a Corean lion. (D. $8\frac{1}{2}$ in.)

Mark: Ching-hwa, 1465-1488.

Pl. I., fig. 2.

Lent by Mr. J. P. Heseltine.

- 228** PAIR OF PLATES. Two couples meeting, each with lotus flowers. (D. 6 in.)

Mark: Leaf inside double ring.

Pl. II., fig. 9.

Lent by Mr. J. P. Heseltine.

- 229** PAIR OF OVIFORM JARS, with flanged mouths. Both with various groups of figures, but different subjects, in one, a man on horseback in front. (H. 18 in.)
Mark : Ching-hwa, 1465-1488.
 Pl. I., fig. 2. *Lent by Lord Battersea.*
- 230** DISH. Pæony with pheasant, oblique panels up rise of rim, with the usual flowers in each, and a border of bold conventionalised pæony, wavy edge. (D. 15 in.)
Mark : Sounding stone, inside double ring.
 Pl. II., fig. 13. *Lent by Mr. W. C. Alexander.*
- 231** SQUARE JAR AND COVER. On one side, numerous votaries bringing presents to some potentate, with the accompaniment of a flute and kettledrum ; on second side, mounted warrior with a banner on which is inscribed the Yang and Yin emblem of the male and female elements in nature ; on third side, the subject is similar to the first, and on the fourth also, except that the recipient of the presents seems to be a lady. (H. 13 in.)
Mark : Leaf in recessed glazed square in bottom.
 Pl. II., fig. 9. *Lent by Sir H. Thompson.*
- 232** SAUCER PLATE, wavy edge. Figures in an octagon panel, with circular sides, the Pa-kwa and other emblems outside rim. (D. 8½ in.)
Mark : Ching-hwa, 1465-1488.
 Pl. I., fig. 2. *Lent by Lord Battersea.*
- 233** PLATE. Three female figures in a garden under a tree, formal diaper border composed of six-petalled flowers, and the usual four flowers in four panels typifying the seasons. (D. 8 in.)
Mark : Ching-hwa, 1465-1488, the plate, however, the European shape.
 Pl. I., fig. 2. *Lent by Lord Battersea.*

Outside of Case F.

- 234** VERY FINE FLANGED BEAKER. Closely covered with conventional scrolls of pæony, white on blue ground. Collar of diamond pattern round neck, and the same round the top of the mouth and the base, and below it at the base a second border of scrolls of flowers. (H. 29 in.)
Mark : Sacred fungus inside double ring.
 Pl. II., fig. 10. *Lent by Mr. H. Virtue Tebbs.*

- 235 PAIR OF DISHES.** Three mounted sportsmen pursuing a deer, one just drawing an arrow at him, while an attendant carries a dead hare and another attendant follows with a tripod. Formal border of six-petalled blossom, and six panels with flowers and landscape. (D. 18½ in.)

Lent by Mr. Willoughby Loudon.

- 236 PAIR OF BEAKERS.** The body covered with formal diaper pattern, with eight panels, four on body and four on neck, two-and-two on the reverse sides, on each of which is one of the Eight Immortals—Pa-Sien. Though from the earliest antiquity they had been separately venerated, they were not till the thirteenth century associated together and venerated as the “Pa-Sien.” They are Taoist Divinities. (H. 18 in.)

Mark: Double ring.

Lent by Lord Battersea.

THE EIGHT IMMORTALS are as follows:—

1. HANG CHUNG-LE, who lived in the 12th century and possessed the Elixir of Life. *Emblem:* A fan.
2. LEU TUNG-PIN, born in 8th century; he obtained the Elixir of Life, and had a supernatural sword. *Emblem:* A sword.
3. LE-TEE-KWAE, date unknown; he had the power of leaving his body on occasion in the care of an attendant, who could not be found when Le-Tu-kwae wanted his body again, and he had to take possession of a lame beggar, whose body he inhabited the rest of his life. *Emblem:* A pilgrim's gourd.
4. TSAOU KWO-KIU. 10th century; brother to the Empress Tsaou Hou. Wore a Court dress. *Emblem:* A pair of castanets.
5. LAN TSAE-HO. Sex uncertain; generally considered a female; carries a flower basket. *Emblem:* A flower basket.
6. CHANG KO-LAOU. Born in 7th century; was a necromancer; rode a white mule, which he could fold up and put away. He played on a bamboo pipe, which he beat with two rods. *Emblem:* A pipe.
7. HAN SEANG-TSZE. 8th century; pupil of Leu Tung-pin, by whom he was carried to the fabulous peach tree, but he fell from its branches; he was a flute player. *Emblem:* A flute.
8. HO SEEN-KOO. She ate nothing but powdered mother-of-pearl, which conferred immortality. She was summoned to the Court of the Empress Wu (690-705), but disappeared on the way. She is represented as carrying a lotus flower. *Emblem:* A lotus.

For full account see “Mayer's Chinese Students' Manual,” p. 333.

Case G.

Comprising several pieces with the subject of the Pa-sien, or Eight Immortals, and some other figure subjects; also a few in which the decoration is taken evidently from old bronze vessels; and some few other miscellaneous specimens.

- 237** PAIR OF PLATES, wavy edges. Circular centre, with the God of Longevity and another figure, probably some suppliant, and radiating from it eight divisions, with linear background, each containing one of the Eight Immortals (as in No. 236.) (D. $10\frac{1}{2}$ in.)

Lent by Mr. R. Mills.

- 238** PRECISELY SIMILAR PLATE.

Lent by Mr. J. P. Heseltine.

- 239** LARGE BOWL. Decorated with the same Eight Immortals; inside, the God of Longevity under a pine tree, with a deer holding the sacred fungus in his mouth, some bats, &c. (H. $4\frac{1}{2}$ in.)

Mark: Yung-ching, 1723-1736.

Pl. I., fig. 6.

Lent by Mr. C. S. Kennedy.

- 240** SMALLER BASIN, pure pale blue. Same Eight Immortals outside in separate panels, and God of Longevity, seated on a crane, inside. (H. 3 in.)

Lent by Mr. G. H. Boughton, A.R.A.

- 241** PAIR OF SMALL BEAKERS, much flanged. Two female figures and flowers. (H. 5 in.)

Four Marks of Ching-hwa, 1465-1488.

Pl. I., fig. 2.

Lent by Dr. Hamilton.

- 242** SQUARE BOWL, with chamfered corners. Four figure subjects, apparently a suitor bringing presents to his lady-love, the last subject representing them as drinking together. Inside, the lady sitting in solitude on a rock near a bridge. (H. 4 in.)

Mark: Kang-he, 1661-1722.

Pl. I., fig. 5.

Lent by Mr. A. T. Hollingsworth.

- 243** PAIR OF HEXAGONAL BOTTLES. Formal decorations top and bottom, and vesica-shaped panels in blue with white decorations. (H. 12 in.)

Lent by Mr. G. Salting.

- 244** LONG-NECKED BOTTLE. Six decorations of utensils, &c., two with sea serpents twined round them. (H. 10 in.)

Mark: The lotus flower.

Pl. II., fig. 14.

Lent by Mr. W. C. Alexander.

- 245** PAIR OF SMALL PEAR-SHAPED BOTTLES. Delicate formal decoration of the lotus, with reticulations, &c., up the neck. (H. 7 in.)
Mark: A leaf.
 Pl. II., fig. 9. *Lent by Mr. A. T. Hollingsworth.*
- 246** PAIR OF DEEP PLATES. Circular centre with a pæony. Eight petal-shaped panels radiating from it with lotus, all in pale blue on deep blue ground. (D. 7½ in.)
Lent by Mr. J. P. Heseltine.
- 247** SAUCER-SHAPED PLATE. Naked male figure (probably a deity) holding pæony branches, in centre. Two white bands and a border between of oval lotus decoration, and the rim a wider decoration of same. (D. 11 in.)
Mark: The four-legged vase, with ears.
 Pl. III., fig. 29. *Lent by Mr. W. G. Rawlinson.*
- 248** PAIR OF PLATES. Three male figures, similar to the last, dancing. Landscape border. (D. 8½ in.)
Mark: Square seal mark inside double ring.
 Pl. III., fig. 30. *Lent by Mr. R. Mills.*
- 249** PAIR OF SAUCER PLATES. Central subject apparently a man (in one plate), and a woman (in the other), praying, and Kuan-yin appearing on the sky with a child in her arms—presumably the object of their petitions, Kuan-yin being the Goddess of Fruitfulness; in each place, a man like a necromancer is attending the suppliant. Borders with eight panels, with Buddha and a lady suppliant, and lotus wreaths, an emblem of fruitfulness. (D. 11 in.)
Lent by Mr. J. Annan Bryce.
- 250** BELL-SHAPED BOTTLE. Some boys dancing, and a sonnet or quotation from a play up the neck. (H. 8 in.)
Mark: Double ring. *Lent by Mr. G. Salting.*
- 251** A VASE. A female figure kneeling, and some mandarins apparently about to endow her with a girdle. (H. 8½ in.)
 Four *Marks* of Ching-hwa, 1465-1488.
 Pl. I., fig. 2. *Lent by Mr. G. Salting.*
- 252** PLATE. An unusual treatment of the lotus, in white, on deep blue, three flowers in centre of plate, a white band and similar decoration round the rim. (D. 8½ in.)
Mark: Square seal-mark inside double ring, "Luh" ("Prosperity").
 Pl. III., fig. 25. *Lent by Mr. R. Mills.*

- 253** TRIPLE BULB BOTTLE. Four pointed gadroons down half of bottom bulb, with masks of monsters' head between. The middle bulb entirely covered with similar decoration, and the small highest bulb the same, with pointed leaves up the neck; white upon deep rich blue, and the white very pure, with brilliant glaze. The whole ornament apparently taken from old bronze vessels. (H. 17 in.) *Lent by Mr. R. Mills.*
- 254** SMALL-MOUTHED VASE, with handles in the shape of masks. Same bronze-like decoration. (H. 9 in.)
Mark: Double ring. *Lent by Lord Battersea.*
- 255** BOTTLE. Precisely similar bronze-like decoration, blue, especially rich and pure. (H. 9 in.)
Mark: Double ring. *Lent by Mr. G. Salting.*
- 256** VASE, same shape as No. 254. Similar bronze-like decoration, with the Yang and Yin, typifying the male and female elements in nature. (H. 8 in.)
Small glazed circle sunk into rough base, but no *Mark*.
Lent by Mr. C. S. Kennedy.
- 257** BOTTLE. Blue lappets, with white formal lotus decorations, and same in blue round white base of bottle. (H. 8 in.) *Lent by Mr. Hollingsworth.*
- 258** PAIR OF SMALL BOTTLES. Somewhat similar lotus decoration, reticulations up neck. *Lent by Lord Battersea.*
- 259** PAIR OF PLATES. Carefully drawn lotus, in blue, on white circular centre, surrounded by nine radiating leaves, white and pale blue on deep blue, and similar border, lotus decoration throughout. (D. 9 in.)
Mark: The four-legged vase, with ears.
Pl. III., fig. 29. *Lent by Lord Battersea.*
- 260** LONG-NECKED BOTTLE. Branches of prunus, blue upon white, and chrysanthemums, with butterflies, on the other side. (H. 10½ in.)
Mark: Square seal-mark inside double ring.
Pl. III., fig. 31. *Lent by Mr. G. Salting.*
- 261** PAIR OF DEEP PLATES. Edges flanged backwards, with oblique panels, all richly covered with chrysanthemum flowers, with pæony leaves. (D. 10¾ in.)
Mark: A four-petalled blossom inside double ring.
Pl. III., fig. 32. *Lent by Mr. W. G. Rawlinson.*

- 262** PAIR OF BOTTLES, bulbous, with straight necks. Rich formal decoration of flowers. (H. 8 in.)
Mark: A "G," origin unknown, but supposed to mark the date of Kang-he, 1661-1722.
 Pl. I., fig. 5. *Lent by Mr. Louis Huth.*
- 263** PAIR OF GLOBULAR VASES. Wood covers, formal geometrical decorations, in deep blue upon white. (H. 8 in.)
Lent by Mr. C. S. Kennedy.
- 264** PAIR OF CYLINDRICAL BOTTLES, with covers. Decoration lappets and leaves, with the Buddhist symbols round the centre. (H. $7\frac{1}{2}$ in.)
Lent by Mr. C. S. Kennedy.
- 265** PAIR OF PEAR-SHAPED BOTTLES. Decoration similar to No. 245, in darker blue. (H. $7\frac{1}{2}$ in.)
Mark: Leaf.
 Pl. II., fig. 9. *Lent by Mr. Louis Huth.*
- 266** A BOTTLE. Sprays of pæony up neck, deep blue band on shoulder with white decoration, and formal geometrical decorations in deep blue on white, similar to No. 263. (H. 9 in.)
Lent by Mr. C. S. Kennedy.
- 267** PAIR OF DEEP PLATES, covered with pæony decoration, white upon blue. (D. $8\frac{1}{2}$ in.)
Lent by Mr. J. P. Heseltine.
- 268** DEEP PLATE. Formal arrangement of four pomegranates in centre. Sacred fungus in white on blue rim. (D. 8 in.)
Mark: "The tuning fork," inside double ring. Also the Dresden Gallery engraved mark, N. 243, put on about A.D. 1700.
 Pl. IV., fig. 39, and
 Pl. II., fig. 19. *Lent by Mr. R. Mills.*
- 269** DOUBLE GOURD BOTTLE. Entirely covered with scrolls of conventionalised lotus. (H. 10 in.)
Mark: A leaf.
 Pl. II., fig. 9. *Lent by Mr. J. P. Heseltine.*
- 270** PAIR OF PLATES. Three figures playing at some game on a board, the attitudes varying in each, and apparently the chances of the game, from the expression of the players. Diaper border with four panels with prunus. (D. $8\frac{1}{2}$ in.)
Mark: Four marks of Ching-hwa, 1465-1488.
 Pl. I., fig. 2. *Lent by Mr. W. G. Rawlinson.*

- 271** GINGER JAR WITH DOME CAP COVER, known as the "Fan pattern," from the shape of the panels, small figures in each of the four panels, and lotus and pæony between them. (H. 12 in.)
Mark: A double ring with single ring outside.
Lent by Lord Battersea.
- 272** A BELL-SHAPED BOTTLE, with European stopper in metal representing the infant Bacchus, deep blue lotus decoration in eight upright separate plants round one body. (H. 11½ in.)
Mark: Ching-hwa, 1465-1488, inside double ring.
 Pl. I., fig. 2. *Lent by Mr. C. S. Kennedy.*
- 273** OVAL VASE, flanged mouth. Lotus decoration with pæony leaves. (H. 8 in.)
Mark: Ching-hwa, 1465-1488.
 Pl. I., fig. 2. *Lent by Mr. Wickham Flower.*
- 274** PAIR OF DARK PLATES. A peculiar variation of the lotus, known in the trade as the "Seaweed pattern." Six panels round rim. (D. 10½ in.)
Lent by Mr. R. Mills.
- 275** A SPITTOON. Prunus blossom, with three panels with pæony, &c., pæony round outside. (H. 4½ in.)
Mark: The Swastika in a lozenge inside double ring.
 Pl. IV., fig. 33. *Lent by Mr. R. Mills.*
- 276** STRAIGHT BEAKER, with flanged top. Pomegranates, pæony and other flowers boldly drawn. (H. 16 in.)
Lent by Mr. J. Annan Bryce.
- 277** OVAL VASE, flanged mouth. Love-chase subject, with two hares, the male rider aiming at them with leaden pellet on a string.
Mark: Keatsing, 1522-1567, inside double ring.
 Pl. I., fig. 3. *Lent by Mr. Wickham Flower.*

At the Top of Case G.

- 278** LARGE DISH. Some figures in a raised balcony talking to an armed warrior below. The border a formal pattern involving the Swastika. (D. 20 in.)
Lent by Lord Battersea.

- 279** PAIR OF SMALL-MOUTHED NEARLY CYLINDRICAL JARS. Buddha seated in mid-air; some votaries offering gifts, in whom can be recognised the Pa-Sien, or Eight Immortals, in four groups of two each. One of them, Le-tee-Kwae, is setting free his spirit from the mouth of a gourd. The others display their usual symbols as already described. (H. 18 in.)

Lent by Lord Battersea.

Case H.

First Division.

Including (1) powdered blue, with white panels left; (2) powdered blue, with white slip decoration added; (3) powdered blue, with gilding instead of white decoration; (4) blue decoration under the glaze, but the glaze paler blue instead of white. Also a blue celadon piece, with some gilding and white decoration.

The Second Division of this Case contains specimens of blue and white, showing European influence; notably some so-called "Jesuit" china, some Dutch subjects, some Italian and French subjects, and two pieces made in imitation of Venetian glass.

- 280** POWDERED BLUE JAR. Two oblong white panels, one with a sage, apparently Nâga-râdja, the Dragon King, bestriding a dragon, which bears him across the stormy waters, and holding a salver, which, according to the legend, contains three sacred gems. (See W. Anderson's "British Museum Catalogue," p. 88.) The other panel has a landscape with three geese, four other small panels containing a craw fish, a hare, and some flowers. (H. 11½ in.)

Lent by Lord Battersea.

- 281** TWO SIMILAR JARS. Four panels on each, with sacred symbols and flowers. (H. 9 in.)

Lent by Lord Battersea.

- 282** PAIR OF BASINS. Wavy edges, slightly flanged, divided into oblique divisions, powdered blue ground, with flowers (pæonies?) left in white. (H. 4 in.)

Mark: Yung-ching, 1723-1736.

Pl. I., fig. 6.

Lent by Mr. W. G. Rawlinson.

- 283** SAUCER DISH. Sharply drawn flowers and leaves, painted in white slip (engobe) on deep powdered blue ground, centre circular panel surrounded with white line, two similar lines round outer edge. Same pattern outside. (D. 13 in.)

Mark: Yung-ching, 1723-1736, inside double ring.

Pl. I., fig. 6.

Lent by Mr. R. Mills.

- 284** PAIR OF PRECISELY SIMILAR DISHES (in bottom shelf), purchased at the sale of Sir Henry Thompson's Collection in 1878, and shown in Mr. Whistler's Illustration to that Catalogue, Plate XVII. *Lent by Mr. R. Mills.*
- 285** BOTTLE. Powdered blue, four white panels decorated with writing and other utensils in blue, raised band round neck white with blue reticulations, flanged top. (H. 11 in.)
Mark: Double ring. *Lent by Mr. Willoughby Loudon.*
- 286** PAIR OF SUCRIERS. Powdered blue, with three circular white panels on body and three on cover, decorated with landscape and flower subjects. (H. 7 in.)
Lent by Mr. Louis Huth.
- 287** PAIR OF SAUCER PLATES. Dark powdered blue, circular centre panel in white, with pæony decoration, two fan-shaped and two oblong panels round outer edge, with prunus, pæony, lotus and chrysanthemum—symbols of the four seasons. (D. $8\frac{1}{2}$ in.)
Mark: The lozenge-shaped symbol inside double ring.
Pl. IV., fig. 34. *Lent by Mr. R. Mills.*
- 288** PAIR OF CUPS, with handles. Brilliant powdered blue, with four panels in white, decorated with flowers. *Lent by Mr. A. T. Hollingsworth.*
- 289** HIGH GINGER JAR, dome cap cover. Rich powdered blue, with three oval panels with landscape (a river scene), lotus plant and utensils. Panel on cover, white with jar, and peacocks' feathers and three-legged vase, &c. (H. 15 in.)
Mark: Double ring. *Lent by Mr. G. Salting.*
- 290** PAIR OF CYLINDRICAL JARS. Nâga-râdja, the Dragon King, as on No. 280, and the same goose subject on both. (H. 10 in.)
Lent by Lord Battersea.
- 291** CUP AND SAUCER. Dark powdered blue, with prunus blossom. (H. $1\frac{1}{2}$ in. D. $4\frac{1}{2}$ in.)
Mark: "Luh" ("Prosperity"), inside double ring.
Pl. III., fig. 28. *Lent by Mr. W. C. Alexander.*
- 292** FLAT SUCRIER AND COVER, with handles. Rich powdered blue, two fan-shaped white panels on body, and three on lid shaped as a fan, a diamond and a pomegranate; flowers on each. (H. $4\frac{1}{2}$ in.)
Lent by Mr. C. S. Kennedy.

Second Division—Middle Shelf.

Containing powdered blue with decoration in gilding, and one example of blue celadon with white spray on the cover.

- 293** PAIR OF DISHES. Powdered blue, a floral boss in centre, with four panels symbolising the four seasons, with the decorations in gilding over the glaze. (D. $10\frac{1}{2}$ in.)

Mark: The lozenge-shaped symbol inside double ring.

Pl. IV., fig. 34.

Lent by Mr. Willoughby Loudon.

- 294** PAIR OF BOTTLES. Powdered blue, with delicate pæony decoration in gilding over the glaze. (H. 7 in.)

Lent by Mr. Alfred Cock, Q.C.

- 295** PAIR OF SMALL CYLINDRICAL JARS. Powdered blue, decoration of chrysanthemum sprays in gilding over the glaze. (H. 7 in.)

Formerly in the Beckford Collection.

Lent by Mr. W. H. Cope.

- 296** LARGER CYLINDRICAL JAR. Very rich powdered blue, with chrysanthemums and other flowers and butterflies in gilding in very perfect preservation over the glaze. (H. 10 in.)

Lent by Mr. Alfred Cock, Q.C.

- 297** SUCRIER WITH COVER. Deep blue celadon (bleu empois), with flowers and diaper decoration added in gilding. On top of cover a branch of prunus, brown stem and white blossom, forming the handle, surrounded by a wreath of prunus blossom in gilding.

Lent by Mr. Cosmo Monkhouse.

Second Division.—Top and Bottom Shelves.

Blue and White, showing European influence.

- 298** LARGE FLAT DISH. The infant Bacchus with grapes and cup, &c., in circular centre panel, wreaths of vine leaves and grapes around, a white interval, formal raised petals in deep blue round the rim. Evidently painted from some Italian print. (D. $14\frac{1}{2}$ in.)

Lent by Lord Battersea.

- 299** PAIR OF DEEP PLATES. A musical party in centre, two men playing the flute and guitar and a lady the zither, eight roundish panels outside, with Chinese figures and landscapes. The centre subject is apparently from a French picture. Costumes of the date of Louis XIV. (D. 13½ in.)

Lent by Lord Battersea.

- 300** A SOMEWHAT PERSIAN-SHAPED VESSEL, with metal cover, long spout and handle, but the decoration, an Italian fountain, on each side. (H. 11½ in.)

Mark: Kca-tsing, 1522-1567, inside double ring.

Pl. I., fig. 3.

Lent by Mr. A. De Pass.

- 301** PAIR OF CUPS AND SAUCER. Decoration, a ship, a watch-house, and a mermaid in the sea combing her hair. Motto "GARDES VOUS DE LA SURENE" (*sic*). The same mermaid and ship and the same motto and same spelling on the saucer. At the back of the saucer and inside the cup, Chinese decoration. (H. 2 in., D. 5¼ in.)

Mark: The square imitation of a seal found often on good blue and white made for the European market. See Sir A. W. Franks' Catalogue, p. 215.

Pl. IV., fig. 35.

Lent by Lord Battersea.

- 302** LONG-NECKED VASE, with flanged neck, and peculiar flat handles up each side, denoting that it was copied from a piece of Venetian glass, deep blue flowers for decoration, showing European influence to some extent, except the chrysanthemums round the mouth, which are pure Chinese. (H. 8¾ in.)

Lent by Mr. G. Salting.

- 303** A TWO-MOUTHED DOUBLE FLASK. Copied from the glass vessels made in Venice and Southern Europe, generally for oil and vinegar for salads. Chinese decoration of small flowers in deep blue. (H. 8 in.)

Lent by Mr. C. S. Kennedy.

- 304** PLATE, representing the siege of a Dutch town, commonly called the "Siege of Rotterdam," but more probably the Siege of Leyden or Antwerp. (D. 8 in.)

Mark: Ching-hwa, 1465-1488, but the shape of the Plate and the subject prove it cannot possibly be of this date.

Pl. I., fig. 2.

Lent by Lord Battersea.

- 305** PLATE, with armorial bearings, in blue and white. Arms of Decker impaling those of Watkins. Sir Matthew Decker was created a Baronet in 1716, and died in 1749. (D. 9 in.)

Lent by Sir A. Wollaston Franks, K.C.B.

- 306** TALL CUP AND COVER, called a "Keyser Cup." On the body, eight narrow and one broad divisions; on the latter, St. Louis of France and his Queen on a canopied throne, on alternate panels, a kneeling figure and birds, &c. Inscription round the top "L'Empire de la vertu est établi jusqu'au bout de l'Univers." The King and Queen also on centre of cover.

The same, or a similar cup, was sold at Sir Henry Thomson's Sale, above-mentioned, and is figured on Plate VII. of his Illustrated Catalogue, and a similar cup is described and engraved in Jacquemart and Le Blant's "Histoire de la Porcelaine."

Mark: Seal similar to No. 301, inside a double ring.

Pl. IV., fig. 35.

Lent by Lord Battersea.

The following pieces are what are known as "Jesuit" China. During the Reign of Kang-hé, 1661-1722, both Jesuit and Dominican Missionaries from Portugal were in China, and, according to Père d'Entrecolles and other authorities, two Jesuit lay brothers got employment at the Royal Factories of King-te-chin, and had Christian subjects from European engravings copied on to the Porcelain. Unfortunately a great persecution of the Christians was the result.

- 307** A LARGE DISH. Represents the Baptism of Our Lord, with the Holy Spirit symbolised by a dove hovering above. In the margin is the reference, "Mat. 3, 16." Pomegranates are wreathed round the border, intermixed with what may be either cherubim or amorini. (D. 18 in.)

Lent by Mr. H. Virtue Tebbs.

- 308** PAIR OF SQUARE JARS. The four sides have two subjects, each on the two opposite sides. One, the emblems of Our Lord's Passion, the Cross (not quite the usual form) with a ladder against it, a large wreath, possibly intended for the Crown of Thorns; and on the ground below, a bunch of hyssop (?) a cock, and a dog with something in his mouth. Four dragonflies above the Cross. (H. 14 in.)

The other subject is conventionalised clouds, with cherubim floating among them.

Lent by Dr. Payne.

- 309** A SMALL SQUAT JAR AND COVER. Bamboo decoration in white on deep clouded blue, with a white panel on one side in which the I.H.S. is written in blue, surmounted by the Cross, and below it the three nails. (H. 4 in.)

Lent by Mr. C. S. Kennedy.

Top of Case H.

Over the Powdered Blue Division.

- 810** BOTTLE AND STOPPER. Blue celadon, with apparently gold dust blown on to it while soft, and two dragons, in high relief, painted over the glaze in white slip (engobe), symbolical clouds round the dragons. (H. 16 in.)

Lent by Mr. R. Mills.

- 811** BOTTLE, with flanged mouth. Decorated with pæonies and fong-hoa birds, in dark blue under the glaze, but the glaze, instead of being white as usual, is a paler blue. (H. 15 in.)

Lent by Mr. C. H. Read.

- 812** LARGE BEAKER. Boldly decorated with pæonies and grapes, &c. A convex band surrounds the middle, on which, in four panels, are four ladies (or the same in four attitudes); (1) in a swing in a garden; (2) seated, and smelling a flower; (3) seated in a balcony by a fountain; and (4) gathering a blossom from a shrub in a large vase, all evidently carefully copied from some European print, apparently French. (H. 21 in.)

Lent by Mr. W. G. Rawlinson.

- 812a** PAIR OF POWDERED BLUE DISHES, one with back of rim the same decoration, and with *Mark*: Leaf inside double ring. (D. 14 in.)

Pl. II., fig. 9.

Lent by Mr. R. Mills.

Case I.

Containing in First Division some pieces that have peach-colour or dun-brown under the glaze as well as blue, or have colours other than blue mixed in the glaze, and some few other exceptional pieces, not otherwise classified.

- 813** BOWL. Bold decoration of lotus in deep blue and dull brown under the glaze, and two pale green leaves added mixed in the glaze, the general character, however, still being blue and white. (H. 4½ in.)

Mark: The four marks of Yung Ching, 1723-1736 (omitting the Dynasty).

Pl. I., fig. 6.

Lent by Mr. W. C. Alexander.

- 814** PAIR OF SMALL OVAL WHITE VASES, with faint grey dragons under the glaze, which gradually become bluer in colour if the vase is filled with water. (H. 6½ in.)

Mark: The four marks of Ching-hwa, 1465-1488 (omitting the Dynasty).

Pl. I., fig. 2.

Lent by Mr. C. H. Read.

- 315** PAIR OF BOTTLES. Four formal circular decorations in blue and white, the remainder of the bottle having a deep chocolate glaze instead of white. This style is known in the trade as "Batavian," and is believed to have been made for the Dutch. (H. $8\frac{1}{2}$ in.)

Mark: A leaf.

Pl. II., fig. 9.

Lent by Mr. G. Salting.

- 316** WHITE BOTTLE. Similar to the two Vases, No. 314. (H. 6 in.)

Lent by Mr. W. Cosmo Monkhouse.

- 317** VASE. With spout, but no handle. Leaves round the mouth of dull blue and dun-brown under the glaze. Round the base of neck a circle of peach-colour formal decoration, and three peach-colour pæonies round the body under the glaze, with the leaves and branches in dull grey. Formal pattern round base, the whole under the glaze. (H. 6 in.)

Lent by Mr. G. Salting.

- 318** LARGE PEAR-SHAPED VASE. With flanged lip. Bold conventional decoration of lotus under the glaze. The flowers in peach colour and the rest in deep blue. (H. 13 in.)

Lent by Mr. G. Salting.

- 319** BOTTLE. Similar to No. 315, except that the neck is blue and white as well as the three circular medallions, the chocolate glaze being confined to the body. (H. 9 in.)

Mark: A leaf.

Pl. II., fig. 9.

Lent by Mr. G. Salting.

- 320** BOTTLE. Formal blue leaves up the neck, with key pattern and other formal border round the base of neck, wide band round centre of body, formal octagonal diaper, all in blue and white, the rest of the bottle having a nankeen-coloured glaze instead of white. (H. $11\frac{1}{2}$ in.)

Lent by Mr. C. S. Kennedy.

- 321** JUG, with spout and lid and handle. Mounted in silver. Sprays and leaves in blue, of pæonies, lotus, prunus and chrysanthemum, while the blossoms are in peach colour under the glaze; an upright aster (apparently) up the handle. (H. $5\frac{1}{2}$ in.)

Mark: "Chin-Wan" ("A precious rarity").

Pl. IV., fig. 36.

Lent by Mr. W. G. Rawlinson.

- 322** LARGE VASE. Various figures in blue and white, with dun-colour additions over the glaze. Subject: A lady playing a zither, and various figures in a balcony, &c.; apparently a reception at some house. (H. 18 in.)

Lent by Mr. T. Humphry Ward.

- 322a** A SOMEWHAT SIMILAR VASE. Subject, a Dragon in the Sky and a Tiger under a Pine Tree. Dun colour under the glaze as well as blue. (H. 18½ in.)

Lent by Mr. G. Salting.

- 323** PAIR OF NARROW BOTTLES. The necks blue and white, chocolate band in the glaze round base of neck, and the body in sea-green celadon. Mounted with brass mouths and bases. Said to have belonged to the Princess Sophia. (H. 10 in.)

Lent by Hon. Gerald H. B. Ponsonby.

- 324** SMALL DOUBLE BOTTLE. Neck blue and white. Two bands of crackle round top of body and near the base; the rest a nankeen celadon. (H. 6 in.)

Lent by Mr. C. S. Kennedy.

- 325** This apparently was originally a BLUE AND WHITE BOTTLE, with some additions of red colour over the glaze; the decoration being a formalised pomegranate. It has since had Persian metal mounts added, covering the neck, also a dome lid, and metal spout and handle. (H. 15 in.)

Lent by Mr. H. S. Theobald.

The Second Division comprises some pierced and partly pierced porcelain, some with the piercings filled in with the glaze, called "grain of rice" work, and several pieces of the so-called "soft paste," some crackled and some not.

It is, however, much controverted whether these should not be called "soft glaze" pieces instead of "soft paste." They are believed to have been made in the reigns of Kang-he, 1661-1722, and Yung-ching, 1723-1736, and some of the not crackled pieces, probably in the reign of Keen Lung, 1736-1795, as the style of decoration points to a later date; the paste of some of them certainly seems less hard than in others; it has been suggested that the paste, though of the usual materials, has been baked at a lower temperature owing to its thinness.

- 326** PAIR OF BASINS, with a hollow boss at the bottom to give a firmer hold. Outside, the four flowers symbolical of the Four Seasons; inside, a damsel carrying a basket on a pole, four times repeated. The Buddhist symbols round the boss; outside, a formal Greek pattern cut into the paste. The whole style of drawing, decoration and boss is decidedly Greek. (H. 2¾ in.)

Lent by Mr. Wickham Flower.

- 327** A PRECISELY SIMILAR BASIN.

Lent by Lord Battersea.

- 328** PAIR OF PLATES. Pæony decoration with four panels in the rim pierced with circular pattern surrounding lozenges also pierced. The four usual flowers between the panels. (D. 8 in.)
Mark: Apparently some symbol of office inside a double ring.
 Pl. IV., fig. 37.
Lent by Lord Battersea.
- 329** SMALL PLATE. Very similar to the last. (D. $4\frac{1}{4}$ in.)
Mark: Also similar to the last.
 Pl. IV., fig. 37.
Lent by Dr. Hamilton.
- 330** HIGH TEAPOT with an outer covering in which four panels are pierced with hexagonal openings through which the real body of the vessel can be seen to be painted in blue, and glazed inside this open work. Bold flower decorations, with Buddhist symbols round the base. The false bottom also pierced with seven holes. (H. 9 in.)
Lent by Mr. C. S. Kennedy.
- 331** SMALL BASIN AND COVER. Decorated with prunus, the petals being pierced and filled in with glaze. This ornamentation is common to China and Persia, but it is uncertain in which country it originated. (H. 4 in.)
Mark: Seal mark of Keen-lung, 1736-1795.
 Pl. I., fig. 7.
Lent by Mr. W. G. Rawlinson.
- 332** SIMILAR BASIN AND COVER. The piercing more Persian in style. The longevity ("show") symbol inside and four bats. (H. $3\frac{1}{2}$ in.)
Mark: Very indistinct, but apparently seal mark of Kea-King, 1796-1821.
 Pl. I., fig. 8.
Lent by Mr. Wickham Flower.
- 333** OBLONG SAUCER. Longevity symbol in bottom in blue, and the rest of the decoration precisely like the last. (H. $1\frac{1}{2}$ in.)
Mark: Seal mark of Kea-King (leaving out the Dynasty), 1796-1821.
 Pl. I., fig. 8.
Lent by Mr. Wickham Flower.
- 334** BOTTLE. Four medallions, with kylins. The intervals with the same incised ornamentation as the three basins, Nos. 326 and 327. (H. 9 in.)
 Buddhist symbols on neck in blue.
Lent by Mrs. Halsey.
- 335** PAIR OF VESSELS, with perforated caps, apparently intended for sand sprinklers for writing. The perforations in a starlike pattern. Landscape in blue round the body. (H. $6\frac{1}{2}$ in.)
Lent by Mr. G. Salting.

- 336** HEXAGONAL TEAPOT. Precisely similar to the high teapot, No. 330. (H. 6 in.)

Lent by Mr. C. S. Kennedy.

- 337** LARGE JAR, of the so-called "soft paste" description. Subject two Kylins under a pine tree in deep blue. The whole surface of the jar crackled and of a warm cream colour. The glaze is evidently soft, but it may be doubted whether the paste is not the usual material only very thin in substance. (H. 16 in.)

Lent by Mr. W. C. Alexander.

- 338** THIN JAR, of same character, ornamented with pagodas and landscape, crackled all over, and the general colour of the paste warm cream colour. The same remarks apply to this piece.

Lent by Mr. G. H. Boughton, A.R.A.

- 339** SMALL GLOBULAR JAR. Wood cover and stand, formal decoration of chrysanthemum, &c., in blue, crackled all over, same tone of colour as the two last. Character of the decoration somewhat older, the material of the piece the same as the two last. (H. 5 in.)

Lent by Mr. R. Mills.

- 340** CUP, in nine compartments. The God of Longevity and the Eight Immortals round the outside, inside, a stag. Rather whiter paste than the last three pieces, crackled inside and out, otherwise apparently the same as the last three. (H. 1½ in.)

Lent by Mr. R. Mills.

- 340a** PRECISELY SIMILAR CUP, with Saucer.

Lent by Mr. Cosmo Monkhouse.

- 341** BOTTLE-SHAPED VASE. Subject: A mandarin, with attendant with banner, meeting a lady under a full moon. Very thin paste, soft glaze, crackled. (H. 10 in.)

Lent by Mr. W. C. Alexander.

- 342** SQUARE BASIN. Subject, figures in a garden. Inside, three boys playing at ball. Slightly crackled outside and entirely crackled inside, paste whiter than most of the preceding similar pieces. (H. 3¼ in.)

Mark: Ching-hwa, 1465-1488; but this is a far earlier date than is usually attributed to pieces of this description.

Pl. I., fig. 2.

Lent by Mr. G. H. Boughton, A.R.A.

- 343** BROAD JAR, two square panels and two leaf-shaped panels in white. Mask handles and rings, slightly raised, small circular panels round neck and base. Subject, two deer under a pine tree, and birds and flowers in blue in the panels, the rest of the body of the vase covered with a small ocellated pattern, with prunus blossoms scattered on them. (H. 14 in.)

The general character of the piece indicates the date of Keen-lung, 1736-1795.

The glaze is soft on this piece, but there seems no reason to think the paste is the same.

Lent by Mr. H. Virtue Tebbs.

- 344** PAIR OF BOTTLE-SHAPED VASES. Decoration, landscape and pagodas, pure white paste, very thin, soft glaze, but not crackled. (H. 8 in.)

Lent by Mr. R. Mills.

- 345** SIMILAR VASE, surface more of the "orange skin" texture, soft glaze.

Lent by Mr. R. Mills.

- 346** SMALLER VASE of same character, soft glaze. (H. $5\frac{3}{4}$ in.)

Lent by Mr. R. Mills.

- 346a** SMALL BOX, mounted in metal. Decorated inside and outside in same character as the three last. (H. $1\frac{1}{2}$ in.)

Lent by Mr. Cosmo Monkhouse.

Top of Case I.

- 347** BEAKER. Sea green celadon, with impressed decoration of pæonies, with eight panels, with rich blue decoration on white ground, birds, landscape, &c. (H. 18 in.)

Probably date of Kang-he, 1661-1722.

Lent by Mr. Alfred Cock, Q.C.

- 348** LARGE JAR. Flanged mouth, orange skin texture, lotus plants and reeds very boldly drawn, with kingfisher (?) and egret. (H. 19 in.)

Probable date, Yung-Ching, or Keen-lung, 1723-1736, or 1736-1795.

Lent by Mr. R. Mills.

- 349** (In Centre.) BOTTLE. Covered with rich decoration of pine, bamboo and prunus, in different shades of blue and white, on darker blue ground. (H. $16\frac{1}{2}$ in.)

Southern Chinese. Probably reign of Kang-he, 1661-1722.

Lent by Mr. R. Mills.

Case J.

Containing Japanese Porcelain.

The three pieces on the top of this Case are Arita ware, commonly known as "old Imari" or "old Hizen" porcelain, and have been selected as exemplifying the difference between old Japanese blue and white of the best known date, viz., about A.D. 1700, and the corresponding period of Chinese. The difference in the tone of the blue, the peculiar appearance of its being partly absorbed *into* the glaze, instead of being *under* it, and the softer appearance of the glaze itself, are all well shown by these three examples, and when once noticed are easily in future recognised. The blue, though put on before the glaze, is said to have been painted in Japan on the clay after it has received a slight firing, though the principal firing takes place after the glaze has been added. The different appearance, distinguishing it from the Chinese, is probably caused by the materials being less hard and more absorbent, the same cause necessitating the first slight firing.

The bottom shelf in the Second Division of this Case also contains some other examples of this porcelain.

The First Division contains "HIRADO WARE," said to have been made about A.D. 1740, in a private factory established at Mikawaji, by Matura, a Prince of Hirado, and reserved for presents for his private friends, and not allowed to be sold—it is therefore, when genuine, extremely rare, but inferior Hirado ware was made later for commercial purposes and is not uncommon.

The Hirado ware fills two shelves—

The bottom shelf is all "NABE-SHIMA ware," made at Okawaji, in the Province of Hizen, for the Princes of Nabe-shima. It is generally to be distinguished by a border of parallel short lines, like the teeth of a comb, round the base of the vessel—whence it is called "KUSHITE YAKI."

The Second Division of the Case includes, on the top shelf, "KIYO MIZU" ware an especially valued factory at Kyoto, not known in England till lately. The middle shelf has specimens of the ordinary KYOTO ware, and the bottom shelf has a few specimens of the ARITA ware, or "old Imari," or "old Hizen" ware, as it is indifferently called, most of which was made about A.D. 1700, similar to the two dishes and large bottle on the top of the Case.

First Division.

Containing Hirado ware on the two first shelves, and Nabe-shima ware on the bottom shelf.

Hirado Porcelain.

350 A CYLINDRICAL POT. Delicate blue bands at top and bottom. Stormy waves in white in relief on the white ground, and a flight of small birds above. The upper blue band flecked with white clouds in relief. The lower band a formal sort of key pattern. (H. $10\frac{1}{2}$ in.)

Lent by Mr. W. C. Alexander.

- 351** A WIDE-FLANGED VASE with elephant head handles. A delicate milky-white, with soft blue landscape subject, apparently copied from a Chinese bronze. Upper edge of the mouth gilded. (H. 12 in.)

Lent by Mr. W. C. Alexander.

- 352** SHALLOW CUP. Less pure white than the last. Three impressed medallions of the arms of Tokugawa family (three mallow leaves). Delicate flowers in soft blue. (H. 2 in.)

Lent by Mr. W. C. Alexander.

- 353** SMALL GLOBULAR BOTTLE with flat top, with small double gourd in brown as handle. The rest of the decoration, two sets of three balls and two large leaves and small running wreaths of flowers, in soft grey blue. (H. $2\frac{1}{4}$ in.)

Lent by Mr. W. C. Alexander.

- 354** A SMALL KYLIN, with elephant's trunk, in grey-white porcelain.

Lent by Mr. R. Phené Spiers.

- 355** A SMALL BOAR, in pure white. This is one of the Japanese symbols for the months.

Lent by Mr. R. Phené Spiers.

- 356** A SMALL TEAPOT with handle at side. Three boys at play under a pine tree (in blue). (H. $2\frac{1}{2}$ in.)

Lent by Mr. R. Phené Spiers.

- 357** PAIR OF SAUCERS. Spray of magnolia, the blossoms white in relief. The leaves and sprays in blue on a milky white ground. (D. $6\frac{1}{2}$ in.)

Lent by Mr. W. C. Alexander.

- 358** PAIR OF SAUCERS. Pæonies. The flowers in relief in white, the stalks and leaves blue. (D. 7 in.)

Lent by Mr. W. C. Alexander.

- 359** PAIR OF CUPS. Three panels in white, with bamboo, prunus and pine in blue, the rest of the cup covered with small diaper pattern in blue. (H. $2\frac{3}{4}$ in.)

Lent by Mr. W. C. Alexander.

- 360** CYLINDRICAL CACHE-POT. Covered with wave-like decoration, in pale lavender blue, said to represent ribbed sea sand at low water, with flights of small white birds across, called "chidori." (H. 7 in.)

Lent by Mr. W. C. Alexander.

Bottom Shelf, First Division.

"Nabe-shima" Porcelain.

- 361** DEEP DISH. A waterfall coming over a ledge of rocks into a troubled stream below, pine branches across. Decoration in clear, fresh blue. Three pæony sprays at back. (D. $13\frac{1}{2}$ in.)

Lent by Mr. W. C. Alexander.

- 362** PAIR OF SAUCER PLATES. One with apple blossom and spray naturalistically and delicately drawn, and the other with cherry blossom and leaves in good blue, and blue rim to plate. (D. 8 in.)

Lent by Mr. R. Phené Spiers.

- 363** SMALL SAUCER. Dragons in white, in slight relief, with blue clouds behind them on greenish white ground. (D. 6 in.)

Lent by Mr. W. C. Alexander.

- 364** SIMILAR SAUCER. Branches of pine tree in purplish blue, on white ground. (D. $5\frac{1}{2}$ in.)

Lent by Mr. W. C. Alexander.

- 365** SAUCER, with upright rim in four scallops, brown edge, an iris plant in white lozenge, the rest of the ground in shades of lavender blue. (D. $5\frac{1}{2}$ in.)

Lent by Mr. W. Cosmo Monkhouse.

- 366** SAUCER PLATE, two figures, one apparently presenting something on a tray to the other, all in shades of pale soft blue, crackled. (D. 8 in.)

Lent by Mr. W. C. Alexander.

- 367** SMALL CUP AND SAUCER AND TWO SMALL PLATES, covered with delicate conventionalised arrangements of leaves and stems.

Lent by Mr. R. Phené Spiers.

Second Division.

Including Kiyo-Mizu, Kyoto and Imari or Arita porcelain.

Top Shelf—Kiyo-Mizu.

- 368** SIX PAPER WEIGHTS in the form of miniature screens, the centre one of the five in a row in imitation of a fairy cloak of feathers; on the left, one representing bales of rice, another, the symbolical weight of commerce; on the right, a mat screen blown by the wind, another, with two children playing at a circular opening, and below, a perforated screen, with a landscape painted in blue behind the perforations.

These six lent by Mr. R. Phené Spiers.

- 369** A SIMILAR SCREEN, circular, with prunus decoration and a full moon.

Lent by Mr. C. H. Read.

- 370** SHALLOW BOWL. Wavy, with brown edge, deep blue. (D. 6 in.)

Lent by Mr. R. Phené Spiers.

- 371** CYLINDRICAL POT, shaped like bamboo, decorated with medallions. Poem inside. (H. $3\frac{1}{2}$ in.)

Mark: "Gorodayu Shonsui."

- 372** RICE BOWL. Similar decoration, but white upon blue. (H. $2\frac{3}{4}$ in.)

Mark: "Gin-shu Keichō."

- 373** CYLINDRICAL POT. Landscape band inside, outside, medallions in white with blue figures, &c., on diaper ground. (H. $3\frac{1}{2}$ in.)

Mark: "Eiraku Hozan Koan dai Nippon."

- 374** SMALL BOWL. Ivory cover, magnolia blossom in blue. (H. 2 in.)

- 375** PAIR OF SMALL BOXES, in form of fishes.

Kyoto Ware.

- 876** SMALL PLATE. Two Chinese figures in an alcove. Copy of a Chinese plate apparently, but with Japanese inscription on back. (D. 5 in.)

Lent by Mr. R. Phené Spiers.

- 877** THREE PLATES. Wavy, with brown rims, tiger in one. Landscapes in two others. (D. $8\frac{1}{2}$ in.)

The Tiger Plate has the Dresden Gallery *Mark* (1700) and Seal *Mark*. "Spur marks"* on all three.

(These may be old Hizen ware.)

Lent by Dr. Payne.

- 378** BOWL. Oblique fluted divisions and wavy edges, deep purple blue. (H. $3\frac{1}{4}$ in.)

Lent by Mr. W. G. Rawlinson.

- 879** SMALL BOWL, with curious twisted fluted compartments. Chinese Buddhist symbols. (H. 3 in.)

Lent by Mr. C. S. Kennedy.

- 379a** SMALL TEAPOT, decorated with plants and a poem, left white on a delicately powdered ground. Made by one of the Dohashi family, and inscribed "Dohashi kwachin su."

Lent by Mr. R. Phené Spiers.

- 380** SWEETMEAT TRAY in form of flat basket, with handle. Chinese landscape with boats. (D. 5 in.)

Lent by Mr. R. Phené Spiers.

- 381** DEEP BASIN. Copy of Chinese figures, with bats, &c. (H. $4\frac{1}{2}$ in.)

Mark: Like a Scarab, found on old Chinese porcelain, but meaning not known.

Lent by Lord Battersea.

Bottom Shelf—"Imari" or "Arita," or "Old Hizen" Ware.

- 382** MELON-SHAPED BOTTLE, with small mouth. Different floral decoration up each division. Used probably as a Sakè bottle for a picnic basket. (H. 9 in.)

Lent by Mr. W. G. Rawlinson.

* "Spur marks" are little projections of the paste, apparently to prevent the bottom of the vessel touching the oven. They are peculiar to Japanese porcelain, though not always used. Before baking, they project beyond the rim, but are then broken off, leaving only the stumps.

- 383** BOWL, wavy with brown edge, Chinese ornamentation. (H. 4 in.)
Mark: Chinese. Dresden Gallery *Mark* (1700).
Lent by Dr. Hamilton.
- 384** DEEP DISH, wavy with brown edge, Chinese landscape, figures in a boat.
 (D. 12 in.)
Mark: Seal; Spur marks. *Lent by Mr. W. G. Rawlinson.*
- 385** DEEP DISH, like a flat bowl, notched brown edge. A sea dragon challenging two ærial dragons, deep blue border, decorated with swastikas and single prunus blossoms. (D. 13½ in.)
Mark: Chinese Nien-hao, of Ching-hwa, 1465-1488, but probable date about 1700.
Lent by Mr. W. G. Rawlinson.
- 386** SMALL CYLINDRICAL CUP, vertical decorations interrupted with medallions.
Mark: Bun-mei-kwan-katsu.
Lent by Mr. R. Phené Spiers.
- 387** MINIATURE CUP AND SAUCER, scroll decoration.
 Four *Marks* on saucer, apparently copied from Chinese "Chang-hwa."
Lent by Mr. R. Phené Spiers.

Top of Case J.

- 388** DEEP DISH. Covered with deep dull blue lotus decorations. The outside divided into oblique compartments. (D. 16 in.)
Mark: The Chinese leaf, but with the Japanese "spur marks."
Lent by Mr. W. G. Rawlinson.
- 389** LARGE GLOBULAR BOTTLE. The form apparently taken from a large glass bottle, bold decoration of pomegranate and pæony in dull puce-coloured blue. (H. 19 in.)
Lent by Mr. R. Mills.
- 390** DEEP DISH. Two pheasants in centre, border divided obliquely and with white floral decorations on the soft lavender blue. (D. 18 in.)
Mark: A Chinese seal mark apparently, but seven Japanese "spur marks."
Lent by Lord Battersea.

All three are "old Hizen" ware of about A.D. 1700.

Case K.

(391 to 460).

A small Case has been added at the last moment to include many small pieces for which there was not space in the larger Cases, and to exhibit some few others which have been offered since this additional Case was decided on.

It contains altogether seventy pieces, all of good quality and many very beautiful, but as, in character and decoration, there are few which have not already been described in the Catalogue, it has not been thought necessary to specify them individually.

There are five small bottles on the top, and the Case comprises snuff bottles, small cups and saucers, sprinklers, salt cellars, &c.

They have been contributed by the following gentlemen, viz.:—

Lord Battersea.
 Dr. Hamilton.
 Mr. J. P. Heseltine.
 Mr. A. T. Hollingsworth.
 Mr. Louis Huth.
 Mr. C. S. Kennedy.
 Mr. Cosmo Monkhouse.
 Mr. A. de Pass.
 Mr. W. G. Rawlinson.
 Mr. G. Salting.

In the Gallery, and not in Cases,

there are three large Cisterns.

- 461** CISTERN. Bold decoration of lotus, growing and naturalistically treated, painted in various shades of rich blue, covering the whole outside, and egrets in the water, with a border of white wafer pattern on a blue band round the upper rim. (H. 21 in.)

Lent by Lord Battersea.

- 462** CISTERN. Much the same decoration, in rather deeper blue. (H. 20 in.)

Lent by Mr. Val C. Prinsep, R.A.

- 463** SMALLER CISTERN. Conventionalised pæony decoration, with key pattern border round the upper rim. (H. 14 in.)

Lent by Hon. Gerald H. B. Ponsonby.

These are probably early pieces of the last Century.

On the Mantelpiece

is an improvised Garniture of five pieces, contributed by two different owners.

- 464** (in the centre) A TRIPLE GOURD BOTTLE. The two lower divisions decorated white upon blue, pæonies and lotus, with dragons interspersed, the top division blue decoration on white, except where three leaf-shaped panels fall down, which have lotus decoration, white upon blue; long leaves up the neck. (H. 28 in.)

Lent by Mr. Lewis Jarvis.

- 465** PAIR OF RICH BEAKERS, with flanged tops, concave in centre, without any division. Perpendicularly eight long panels, with growing pæonies, prunus, and other plants springing upwards from the bottom to nearly the top, ending with a horizontal band, and above it eight panels, with different floral decorations. (H. 21 in.)

Lent by Mr. Lewis Jarvis.

- 466** PAIR OF VERY LARGE VASE-SHAPED BEAKERS, with small flanged necks. The ground blue with white decorations, but with three panels round the neck, three panels round the body at the base, and four large panels above, richly decorated with the usual trees and plants, and also landscapes with deer, egrets and other birds, fine quality of paste and rich varied shades of blue. (H. 28½ in.)

Lent by Hon. Gerald H. B. Ponsonby.

The five pieces all probably of the Kang-he date, 1661-1722.

- 467** PAIR OF PEACOCK DISHES, similar to No. 122 in Case C. (D. 19 in.)

Lent by Lord Battersea.



RICHARD MILLS,

February, 1895.



TABLE

OF DATES AND OTHER MARKS FOUND ON THE CHINESE PORCELAIN EXHIBITED.

Plate I. (Date Marks.)

Fig. 1.

德 大
年 明
製 宣

Seuen-tih,
1426-1436.

Fig. 2.

化 大
年 明
製 成

Ching-hwa,
1465-1488.

Fig. 3.

靖 大
年 明
製 嘉

Kea-tsing,
1522-1567.

Fig. 4.

曆 大
年 明
製 萬

Wan-leih,
1573-1620.

Fig. 5.

熙 大
年 清
製 康

Kang-he,
1661-1722.

Fig. 6.

正 大
年 清
製 雍

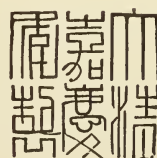
Yung-Ching,
1723-1736.

Fig. 7.

隆 大
年 清
製 乾

Keen-lung,
1736-1795.

Fig. 8.



Kea-King,
1796-1821.

Plate II.

Fig. 9.



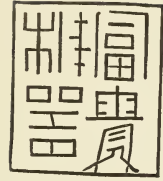
Outong leaf.

Fig. 10.



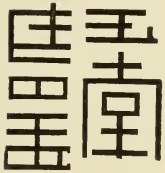
Sacred fungus.

Fig. 11.



“Fuh-kwei-kia-ki.”
 (“Fine vessel for the rich and honourable.”)

Fig. 12.



“Yüh tang kea ke.”
 (“Excellent vessel made at the Hall of Gems.”)

Fig. 13.



Sounding stone.

Fig. 14.



Lotus.

Fig. 15.



To-da-Kichi-hei.
 (Maker's name.)

Fig. 16.



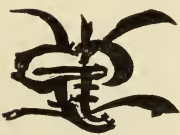
Shell symbol.

Fig. 17.



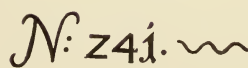
A seal,
 not deciphered.

Fig. 18.



Sesamum flower.

Fig. 19.



Dresden Museum
 Mark on Blue China.

Fig. 20.



“Pao.”
 (“Precious.”)

Plate III.

Fig. 21.



Seal mark,
not deciphered.

Fig. 22.



"Tai." ("Great.")

Fig. 23.



Two fishes.

Fig. 24.



"Jade."
("Precious.")

Fig. 25.



"Luh."
("Prosperity.")

Fig. 26.



Seal mark,
not deciphered.

Fig. 27.



Hare.

Fig. 28.



"Luh."
("Prosperity.")

Fig. 29.



4-legged jar.

Fig. 30.



Seal mark,
not deciphered.

Fig. 31.



Seal mark,
not deciphered.

Fig. 32.



4-petalled flower.

Plate IV.

Fig. 33.



"Swastika."
("10,000.")

Fig. 34.



Lozenge symbol.

Fig. 35.



Not deciphered.

Fig. 36.

珍
玩

Chin-Wan."
("Precious rarity.")

Fig. 37.



A Mandarin's symbol.

Fig. 38.

新
堂
製

A Hall mark,
not deciphered.

Fig. 39.



Tuning fork.

Fig. 40.



Flower,
probably a Lotus.



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